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Beth Nussbaum
Art Director
Dan Recchia
Editorial Assistant
Lucille Giordano
Staff Photographer
Eddie Malluk
Vice President, Director of Production
Scott Dormen
Vice President, Circulation Director
Harry Neyenesch
Production Manager
Buddy Weiss
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Cover Photos: ***Lars Ulrich:*** Ross Halfin. ***Flotsam & Jetsam:*** Lynn McAfee. ***Deep Purple:*** Bob Leafe. ***Judas Priest:*** Jeffrey Mayer. ***Ozzy Osbourne:*** Bertrand Alary. ***Slayer:*** P.G. Brunelli.

4 **Metallica**
Lars Ulrich Does Metallica Justice!

8 ***Guns N' Roses:*** **Slash**

10 **Judas Priest**
Pure, Functional Metal

12 **Slayer**
Studio Rites

16 **Iron Maiden**
Again!

22 **Letters**

24 **Metal Wax**

28 **Demo Derby**

29 **Metal On The Rise:**
Uncle Sam, Damien, Violent Playground

36 **METALLICA POSTER**

38 **Ozzy Osbourne**
has plenty of bats in his belfry!

42 **DEATH**

44 **OVERKILL**

48 **SEDUCE**

50 **Chris Poland Speaks!**

52 **Flotsam & Jetsam**
New Bassist Exclusive

56 **Ace Frehley's**
Revenge!

59 **Deep Purple**
Return!

64 **ZNOWHITE**

70 **Lita Ford**
Contest

71 **MEGADETH**
Pull-out

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Ross Halfin/Photofeatures

Ross Halfin

LARS ULRICH DOES METALLICA JUSTICE!

by Beth Nussbaum

Lars Ulrich changed my opinion of Metallica.

I, you see, am not one to fall madly for a group simply because they're 'hip', and lately Metallica have been deemed just that!

The subject is one that I ponder, as I sit across from a very tired and very relieved Lars Ulrich, who is in the throws of a four day break, from the Monsters of Rock Tour. Obviously, being 'band of the month. . .or year' is somewhat deplorable to the Metallicaites, as awards for 'hep-ness' is just not what they're all about.

"What are you gonna do?" Inquires Lars nonchalantly. "Obviously, it's cool to like us, but we're not the kind of band that's easy to like, even because it's kinda hip. I think people kind of have to prove themselves. We do things that are so different from what other bands do, that for any Joe Blow to like Metallica, it takes a lot more effort, because WE ARE SO DIFFERENT and SO LEFT FIELD from other bands. We're something that you have to give time to. Personally, the only thing I'm interested in is that we're not 'flavor of the month."

"It's like I said a couple of years ago, that we would never change consciously, but that we would stick to our f**kin instinct and let people change for us. I think that's what has been happening in the last couple of years. People have realized that there is a lot more to Metallica than some of these tags we always get branded. I think some of the tours we've been on, with Ozzy and Van Halen, have given people a chance to see for themselves what Metallica is all about. The true test is when you're confronted with it one on one, and so, I think that there are a few people that get into Metallica because it's the cool thing to do. Again, the music is so out of left field, and if you don't like the music for what it is, or like our attitudes for what they are or the lyrics for what they are, then it's difficult for me to think that they would like us for any other reason than, they really like us."

"What Metallica's all about, is doing so many different things and not really limiting ourselves to any one thing, at all."

Yes indeed, the open-mindedness

of Metallica is well known throughout the land, and yet their creativity is so limitless that absolutely ANY type of song could make it onto a Metallica platter, as long as the whole band dug it.

"We never really think 'what kind of song would never be on Metallica album," says Lars. "If there's something that we think of, or come up with, that we enjoy when we're playing it or writing it, then we'll put it on the album. We never think, 'oh, what will people say if we do this?' That's not the way we work. If it felt good, then it is good, in our eyes. You just shut off the outside world, and we make a record that we're happy with and feel good about. Then we've sort of given our stamp of approval to the record company and they take it from there. And, whatever people think of it, that's what they think of it. We know we've done the best we could, and feel generally happy about it. I think the worst thing is when you do things deliberately; you should rely on your instincts, to write, because then a lot of people will get into it. If you aren't true to yourself, it's no good. You've got to feel good about it."

Right now, Lars Ulrich and the rest of Metallica are basking in sheer delight, feeling very good, and very proud of their latest, *And Justice For All.*

"I'd have to say, out of all our stuff, I'm most proud of the new album," Lars swaggers. "It's like, I never want to be in a situation that I'll have to talk shit about what we've done. An album is the best you can do at that point in time. It's easy for me to say things about *Kill 'Em All*, but it was the best thing we could come up with at the time. The best recordings, the best production . . . I feel really good about *Master Of Puppets* at this time. Who knows? In a couple of years I may have different thoughts about it. *And Justice For All* is just the best shit that we could come up with in the past 8 or 9 months. I can hear things in the stuff we've done before that we'd never repeat again. We're the kind of band that really learns a lot from what we do, and always keep an open mind in bettering it the second time around."

"When *Puppets* was done, we felt so f**king good about it. Now, there are things that we hear, that we would definitely not repeat. Things in the sound department and so forth. For the new album, *And Justice For all*, we approached the sound differently. Maybe in a couple of years we'll think that what we did was a little weird. But, like I said, an album is just sort of a time statement, and I don't ever want to talk shit about what we've done before."

"You know, it's kind of a weird thing because we really don't listen to the album too much while we're recording it, because we'd just rather follow our instincts. Now that the album's done, I listen to it about two or three times a day. But usually by the time it get's released, I don't listen to it at all—maybe I'll wait a year."

Well, while Lars is waiting, I know, I know, what are we waiting for? Why am I stringing my poor readers along . . . LET'S GET TO THE BLOODY ALBUM! But, not without proper introduction.

This past summer, I had the distinction of witnessing Metallica live, for my very first time, in grand style, at one of the Monsters Of Rock gigs in Giants Stadium, New Jersey. During their set, I noticed that the band played an unfamiliar tune—which they announced as "Harvester Of Sorrow," a new cut off *And Justice For all*—and gosh, it was a slow one! Could this be a staple for the new Metallica format? Inconcievable! Lars reassured my bad karma, and turned my negative vibes into positive ones (-indeed one of the many strong charms he possesses.)

"Basically, the four of us get together in a room with lots of alcoholic beverages and instead of focusing on writing, we do cover songs!"

"The reason we played that song," he tells me," was that looking over the nine songs we had, it seemed to be the most instant one to do in that type of situation. We really didn't even want to do any new songs on the Monsters tour. That type of gig is the kind of situation where you do the songs that people know because you get a lot more feedback and a better response from them. It's a physical response when people know the songs. They get into it more. The vibe is better. We did two warm up gigs in L.A.—club gigs, right before the Monsters thing and we played the new song, on the second night. The response to it was amazing. It seems that it's a bit more, not simple, but a lot less elaborate than some of the other songs on the album. It seemed like the right song to play when people don't know the song but they still want to hear something new, just to prove that, yes, we can still write songs, and yes we have actually

Ross Halfin

Frank White

finished a new album, which I think some people were actually starting to doubt."

"I think we found a style on *Ride The Lightning,* which we got really comfortable with over through *Master of Puppets* and now, the new album is a continuation of that. We don't limit ourselves to one specific thing. That's what Kill 'Em All was all about."

"*Ride The Lightning* really opened up a lot of things that we were interested in. We're doing a lot of different moods, a lot of different tempos, some really fast stuff, some slow, melodic, ballady-type stuff like "Fade To Black", some mid-tempo things like "For Whom The Bell Tolls," "Creeping Death"—things like that, to really cover a lot of ground with different things that we like to play. I mean, playing fast is fun, but it's just as great as playing slow or trying to create energy or different moods and tempos. The new album is sort of a

Bertrand Alary

continuation of that style, which the Metallica style is. . .doing a bunch of different things and not painting yourself into one corner."

When it comes to writing songs for an album, Metallica go through a painstaking tribal ritual, year in and year out. It may be difficult, but the results are not as hard to stomache as the process by which they were created.

"The bands approach to writing hasn't changed that much," says Lars. "On every album, something we've done since album one is; we've always started writing together. Basically, the four of us get together in a room with lots of alcoholic beverages and instead of focusing on writing, we do cover songs! That's how last years' EP came about. We started goofing around and did cover songs! Every album, we attempt to write together, but it just never works out that way. This time me and James did all the work, putting the songs together, the riffs, arrangements, and the basic breaks. We did all of that ourselves. It's easier for us to do it together cause we get into a groove. . .This time around, it took less time to write. We did nine songs in nine weeks. With *Master Of Puppets* we spent about four months writing it, but this time it was really quick. It surprised us because I figured since *Puppets* took that long to write, this was going to take even longer!"

Yes, Metallica's *Puppets*-Poscript is finally out, and spinning on my turntable right now, as I type this piece, but, one question that remains on all our minds is WHAT TOOK SO LONG???

"When we were off the road and we took a month off last year, we started writing again in March," explains Lars," but we just never really felt that it was the right time to start writing. For us, writing is something you do when it feels right. (Lars, I know where you're coming from-Ed.) It's not like, 'okay, we'll write Monday through Friday between four and seven.' We just have to do it when we feel like it. So, we started in March and we made a feeble attempt. Then we started goofing around and James broke his arm which put us out for April and May. We went back to it in June, did a lot of cover bullshit, and that's what we spent the whole summer doing. Then we did these gigs in Europe. Come September, we worked on the home video, and for the longest time it seemed that we were doing everything BUT writing! I think maybe, subconsciously we sort of felt that we were finally ready to write. That's when it came out, and we focused on it so quickly. The shit just came out so fast, because we shyed away from it for so long."

"So, we finally started writing in October, we were done by Christmas, which was quicker than I thought we would be. We took three weeks in January, which are the most important three weeks on the album. That's where the big difference between this album and *Master Of Puppets* can be seen. With *Puppets*, I think we went into the studio before we were ready to do so, and it was too early. The big difference here is when we took some time off in January, after we finished writing the songs, we knew the songs really well by the time we went in to record them. There's a big difference between knowing a song that you've written and feeling the song you've written."

"With *Master of Puppets*, James and I would write in the studio and I would lay down the drum tracks. I'd know the breaks, but I wouldn't feel the songs. So, in essense, I was a little hesitant. This time, when we took off those three weeks, we had to live with the songs everyday so we really got to know them. The people who have heard the new record, the first thing they say is that it sounds more confident, more focused, and a lot more like we feel the songs instead of just knowing them. That confidence factor is really important and it's so apparent. It really makes such a big difference to know what you're playing and feel what you're playing, when you're playing it."

continued on p. 33

GUNS N' ROSES

TRAVELING THE ROAD OF EXCITING EXCESS. (SLASH'S VIEWPOINT)

By Brian Brandes Brinkerhoff

Guns n' Roses play like New York cabbies drive: relentlessly and for keeps. In fact, there hasn't been a band since the early days of The Sex Pistols that has been so uncompromising and so determined to sail their own course as the Guns. And like The Sex Pistols, that element of dancing on the edge of life and music seems to have added even more mystique to the band.

Myth and reality have merged into one undeterminable tale of debauchery, drugs, alcohol, and music that it's become both a publicists' nightmare and goldmine at the same time. The only facts and incidents seemingly not in dispute are that the boys are HOT, HOTTER, and HOTTEST.

With a platinum-certified debut album in the Top 10, some of the most requested videos on MTV and other outlets, and seemingly endless touring as both support act and headliner, the Guns have arrived. In some ways it's difficult to understand why. After all, the Los Angeles-based band has seen fit to snub their noses at virtually every maxim in the music business. Radio airplay? Why bother! An album cover that isn't objectionable? Come again. A serious case of press disinterest among the band? No problem, just let Slash do almost all the interviews.

What Slash and his fellow guitarist Izzy Stradlin, bassist Duff McKagan, drummer Steven Adler, and vocalist Axl Rose can never be accused of is taking the easy road. No investors lined the road offering support, no publicity from previous bands, no big name artist "discovering" the act, or any of the other tricks of the trade. This is a band that can take a lot of satisfaction in the fact that they did it for themselves for the most part and refreshingly, it's been their music that's been the chief culprit.

"It hasn't been easy that's for sure," recalls Slash, of leaner times. "If anybody thinks we had an easy time of it, they don't know what we went through. I mean living with no food, no showers, or in somebody else's place like we did makes the success gratifying. We struggled to get a deal, to make the record we wanted to do and a lot of other things, but it's worked out so far for us."

Anytime a band rises to a certain level of success though, there's always bound to be a trail of litter marking the way. It's been no different for Guns as they've been sued by their former manager on a claim of breach of contract. The $1 million lawsuit is yet to be settled. Another of the interesting developments surrounding the band has been the so-called fued between themselves and Poison. There's been rumblings of other bands taking shots at Guns, but Slash doesn't seem bothered by any of it. In a city like Los Angeles where band competition is notorious, it's just part of the turf.

Eddie Malluk

"Now that we've done pretty well, I know there are bands out there that are jealous of us, but the music business has room for a lot of people," he says. "I don't worry about the other bands that are out there. The whole thing between us and Poison was just a bunch of shit that some magazines blew up. We've sat down and talked with them and things are fine between us and them."

Two years ago, any of the group's members could have walked down any Hollywood street and caught nary a glance. Now it's a different ballgame altogether and the 'larger than life' attraction that's a part of the trappings of the industry is easily found. The friends on every corner and other assorted bullshit syndrome has even seen Slash move out of 'The Woods' as a kind of self-preservation stance.

"I know I'm a lot more cynical than I used to be because I can remember going to clubs to hang out and people just staring at me trying to figure out what the story was and never having anybody talk to me. Those are the same people that now treat us like we're their best buddies," he adds.

"Some people out there think that we're all rich now. Things are better than they've ever been for us; we're not sleeping on the streets or anything, but the money isn't flowing in. We've had to pay off all the people we owe, and we still haven't got any of the royalty checks. When we're on the road, we're getting like $25 a day to live on."

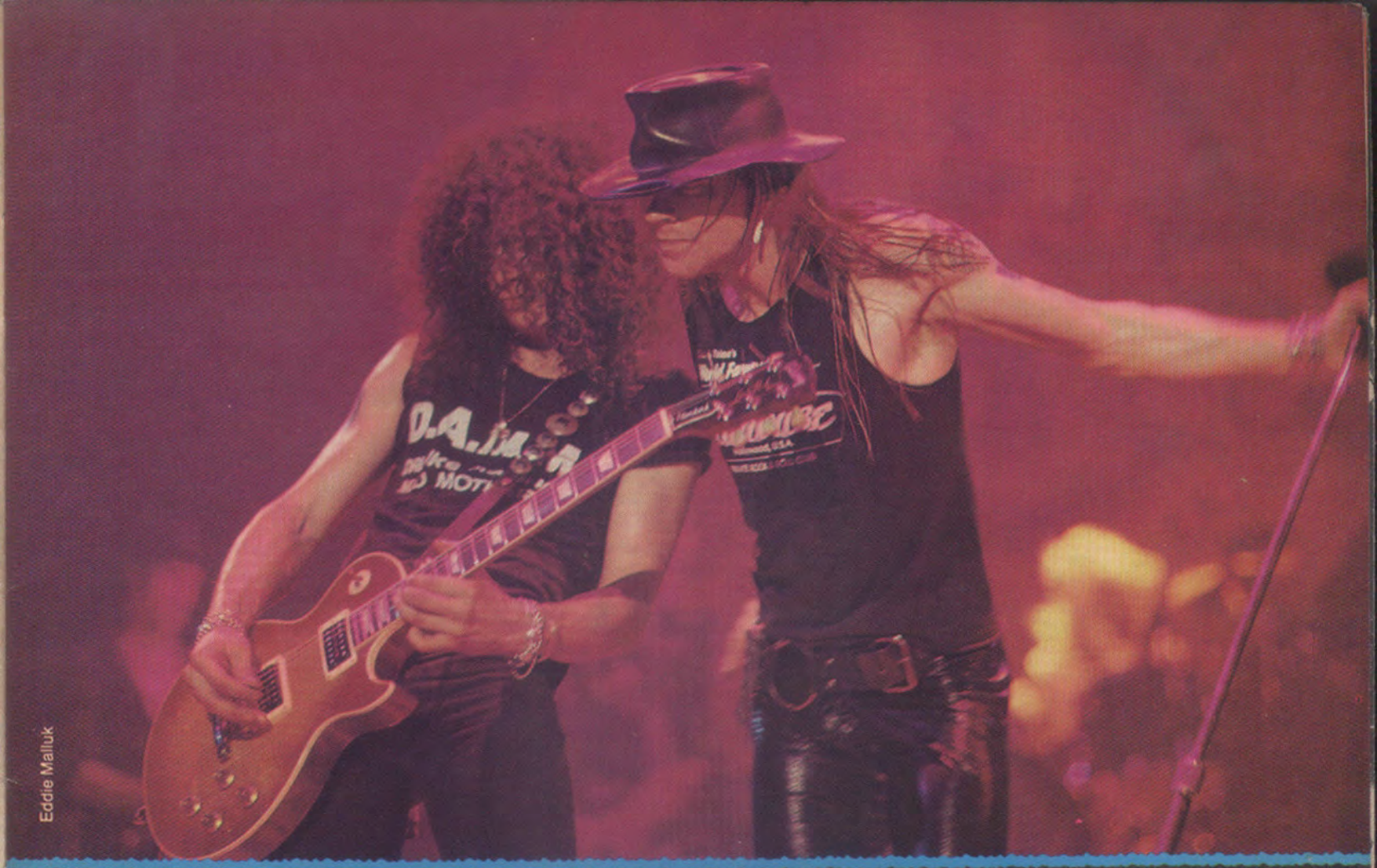
Fair enough, but why has Guns N' Roses been able to strike the right chord with fans? Certainly, there's no shortage of bands to choose from. For Slash, the answer to that is quite obvious.

"It's the honesty that people can tell we have," he says confidently. "We're not up there trying to be something that isn't us. We're real down to earth. All the songs are from the heart and they're real strong because of that. People understand us and like us because of that."

Whether the answer is as simple as that might be debateable, but an awful lot of people have added *Appetite For Destruction* to their collections. Selling 1.5 million copies of your debut record is nice, but as Slash notes, the driving force during recording wasn't sales figures.

"We spent a lot of time finding a producer after we'd been signed because we didn't want to get involved with somebody that was going to be real heavy-handed or anything.

continued on p. 21

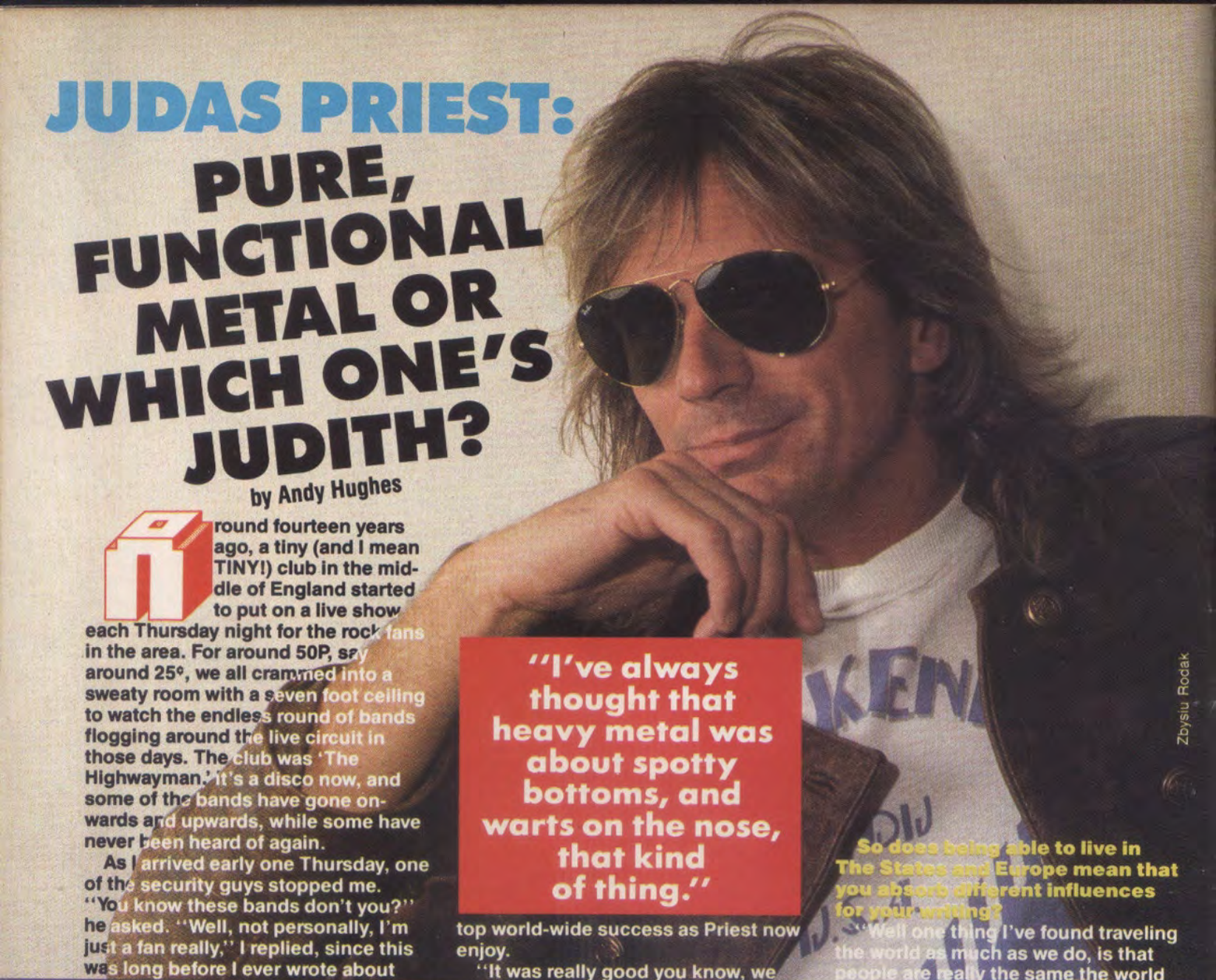


Eddie Malluk

Robert John

JUDAS PRIEST: PURE, FUNCTIONAL METAL OR WHICH ONE'S JUDITH?

by Andy Hughes



Around fourteen years ago, a tiny (and I mean TINY!) club in the middle of England started to put on a live show each Thursday night for the rock fans in the area. For around 50P, say around 25¢, we all crammed into a sweaty room with a seven foot ceiling to watch the endless round of bands flogging around the live circuit in those days. The club was 'The Highwayman.' It's a disco now, and some of the bands have gone onwards and upwards, while some have never been heard of again.

As I arrived early one Thursday, one of the security guys stopped me. "You know these bands don't you?" he asked. "Well, not personally, I'm just a fan really," I replied, since this was long before I ever wrote about rock music. "Well we were wondering," he continued, "Which one is Judith? Excuse me? Which one is Judith Priest? Is it the one with the long blonde hair and the red satin blouse?"

The one with the long blonde hair and red satin blouse was Rob Halford, and that night was the start of an era for those who were there—the start of heavy metal music hit us right between the eyes, Priest had arrived!

Now, thirteen years later, Judas Priest returned to their hometown of Birmingham, in the heart of England, about forty miles south of our first encounter, to open their British tour with one of *the* greatest heavy metal shows I've ever seen. It was as if they'd returned to their roots—the only available venue was a nightclub that's a discoteque on other nights, and we all crammed in to be hit between the eyes once more in that inimmitable Priest style. The day after, Rob Halford pondered the experience of playing such a small venue compared with the stadiums that such a top world-wide success as Priest now enjoy.

"I've always thought that heavy metal was about spotty bottoms, and warts on the nose, that kind of thing."

"It was really good you know, we really did have a good time," he told me. "We wanted to play a stadium show, but the only place near enough was booked for something else so we went for The Powerhouse and it was a real 'back to basics' show, just us and a few lights, and the fans, and the music, it was great!"

I know that you divide your time between living in the U.S. and your home in Spain, so how often does the band get to come home to Birmingham?

"We're only allowed two months a year in the U.K. because of tax reasons, so when we're not using that valuable time to play here, or to see family and friends, you will find me in America or in Spain. People think I live in Marbella which is a very rich tourist area, it's a bit like Miami Beach, but in fact I live in a little mountain village that's away from all the tourist trails, it's really quiet. I go there to unwind and to recharge the batteries, and Glen (Tipton) and Kenny (K.K. Downing) live not too far away as well."

So does being able to live in The States and Europe mean that you absorb different influences for your writing?

"Well one thing I've found traveling the world as much as we do, is that people are really the same the world over, and requirements in metal music especially are pretty much the same. If anything does come through, I think it's on a subconscious level. I do enjoy living in America because there's a twenty-four hour life-style, and constant exposure to music and culture there, but I think I'd find that more of an advantage if I was just starting out in my career. We never lose sight of the fact that we are a heavy metal band from the Midlands, and there are limits to the style and the experimentation we can operate because of that. It *is* important to be aware of what's going on, and what new bands are doing, but in a lot of cases, we find that stuff that's being done now is a variation on what we, or bands like us, have done before. It's a case of what comes around goes around really."

Talking of new bands, do you ever regard them as competition to Judas Priest?

"I think you have to listen to what you hear on the basis of the value that it's got. Some new bands you hear,

Eddie Malluk

and your influences and your instinct tell you that they're not going to last very long, and they'll fade away in a year or two. Then again, you hear other bands that give *us* as a band a bit of a kick and make us want to remind people what we do, and want to stay where I believe us to be, which is one of the top heavy metal acts in the world. That can only come from our ability to keep writing good songs and delivering from the stage, so I think the idea of competition from up and coming bands is great for us, it's a real stimulus, and we're glad for it.''

As you say Rob, you've been and still are, one of the top heavy metal bands in the world today. What are the highlights of your career when you look back?

''I can't really look back and say there was a point where I thought

Zbysiu Rodak

Zbysiu Rodak

'This is it, now we've made it,' but the first time I really thought we'd arrived with an album was when we recorded *Sad Wings Of Destiny*. Also, I think *British Steel* was a big turning point for us, and for metal music in general. That was the time when we took all the superfluous bits away—the seventeen bars of lead breaks and fifteen verses and started to write very short, concise, contemporary metal music for the time, which was the 70's. Without standing on my soap box too much, I think we opened the doors for a lot of other bands, and for metal music in general.''

Well, at the show last night, which of course included songs from that era, you showed how much Priest songs have a sort of 'stripped down' feel to them, pure *functional* metal.

''Well it's inspiring to hear you say that, if that's the way it's coming over, because that is the idea of it really. The cross-section of the music in the current show is to highlight the material from those earlier albums, songs like ''Breaking the Law'' and ''Heads Are Gonna Roll'' and so on. We like to feel that the diverse styles will interest people, there's intricate instrumentation on a song like ''The Sentinel'' and the basic straightforward stuff like ''Living After Mid-

continued on p. 31

Marshall
Alex Solca
Alex Solca

SLAYER

BEHIND THE MIXING BOARD. . .

Bob Leafe

by Beth Nussbaum

Slayer have just released a new LP, *South Of Heaven*, and it's a mighty fine one, at that. While they were mixing this masterpiece in New York City, at Newfresh studios I had the opportunity to see Tom Araya and Jeff Hanneman, and hear the eight scintillating tracks. We also talked about the LP over cold beer and hot noise.

Metal Mania: Recently the band got a new drummer. What's the situation with that?

Tom Araya: Davey decided he didn't want to be in the band. Then T.J. came in and we did the WASP tour with him. After that Dave wanted to come back to the band. He and Rick Rubin got together and Dave played for him. It was like he had never left the band. Now he's back.

MM: What are you doing here in New York?

TA: We knew you wanted to do an interview, so we flew out just for that. Aside from that we wanted to mix the album.

MM: Didn't the band record the album in Los Angeles?

TA: Yes.

MM: Why mix in one place and record in another?

TA: Actually it was recorded somewhere in L.A., at Hit City West. We always mix in New York. That's one of Rubin's requests.

MM: Did he produce the album?

TA: Yes. Andy the engineer is one of Rubin's favorite engineers, and that's the reason we always come to New York because he's here.

MM: Let's talk about the album.

TA: It's really good, it's fresh!

MM: What's the title?

TA: *South of Heaven.*

MM: What are the titles of the songs on the record?

TA: "Mandatory Suicide," Dissident Aggressor," "Spill The

Bob Leafe

Blood," "Behind the Crooked Cross," "Cleanse the Soul," "Silent Scream."

MM: Tom, I understand that you're becoming the band's main lyricist.

TA: On this album at least because no one else could come up with any lyrics.

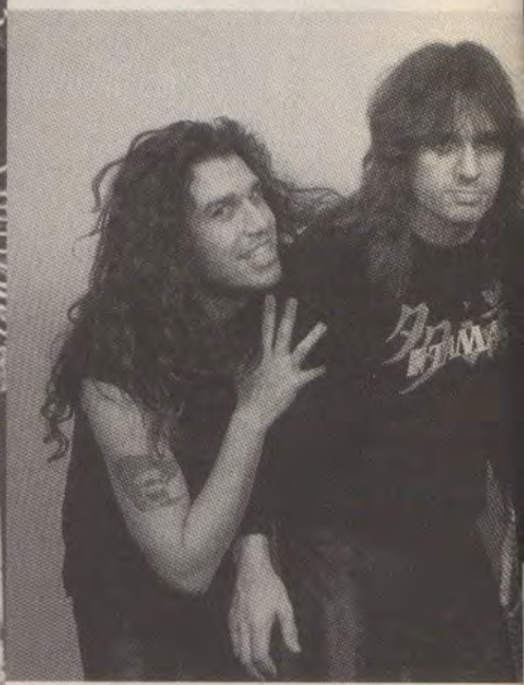
Jeff Hanneman: What about my two songs?

TA: YOUR two songs! I figured it's about time we used my material. I've had the songs written for a long time.

MM: How do you come up with your subjects? For the strangest things, you come up with really brilliant lyrics.

TA: We just come up with really gross shit. Stuff that makes people sick.

MM: Do you think you'll ever



cover all the "gross shit" in the world?

TA: No, there's still more shit to cover. The other day I was thinking about writing . . . .wait, why should I tell you about it? Someone might read about it and take the idea.

MM: Okay, let's talk about what you wrote about.

TA: I wrote about abortion, child abuse, "Silent Scream" is based on that. "Behind the Crooked Cross" and "Mandatory Suicide" deals with war subjects.

MM: That second song title may take a lot of abuse once it comes

out, due to the rash of teen suicides.
TA: Hey, that's by their choice. I'm not telling them to do that. The song is more or less an anti-war song, based on the fact that when kids are sent out on the draft, they are literally going to war. It's "Mandatory Suicide."
MM: What's another song you'd like to talk to us about?
KK: "Read Between The Lies."
TA: That one's sort of a 'Jesus Saves' type song. It has a lot of hints towards evangelists in it.
MM: In the light of what's been going on with Jimmy Swaggart and all, did that inspire you?
TA: Definitely.
MM: Has your songwriting technique changed at all since the last album?
TA: Yes, it has. It has gotten both

Ray Palmer/Photofeatures

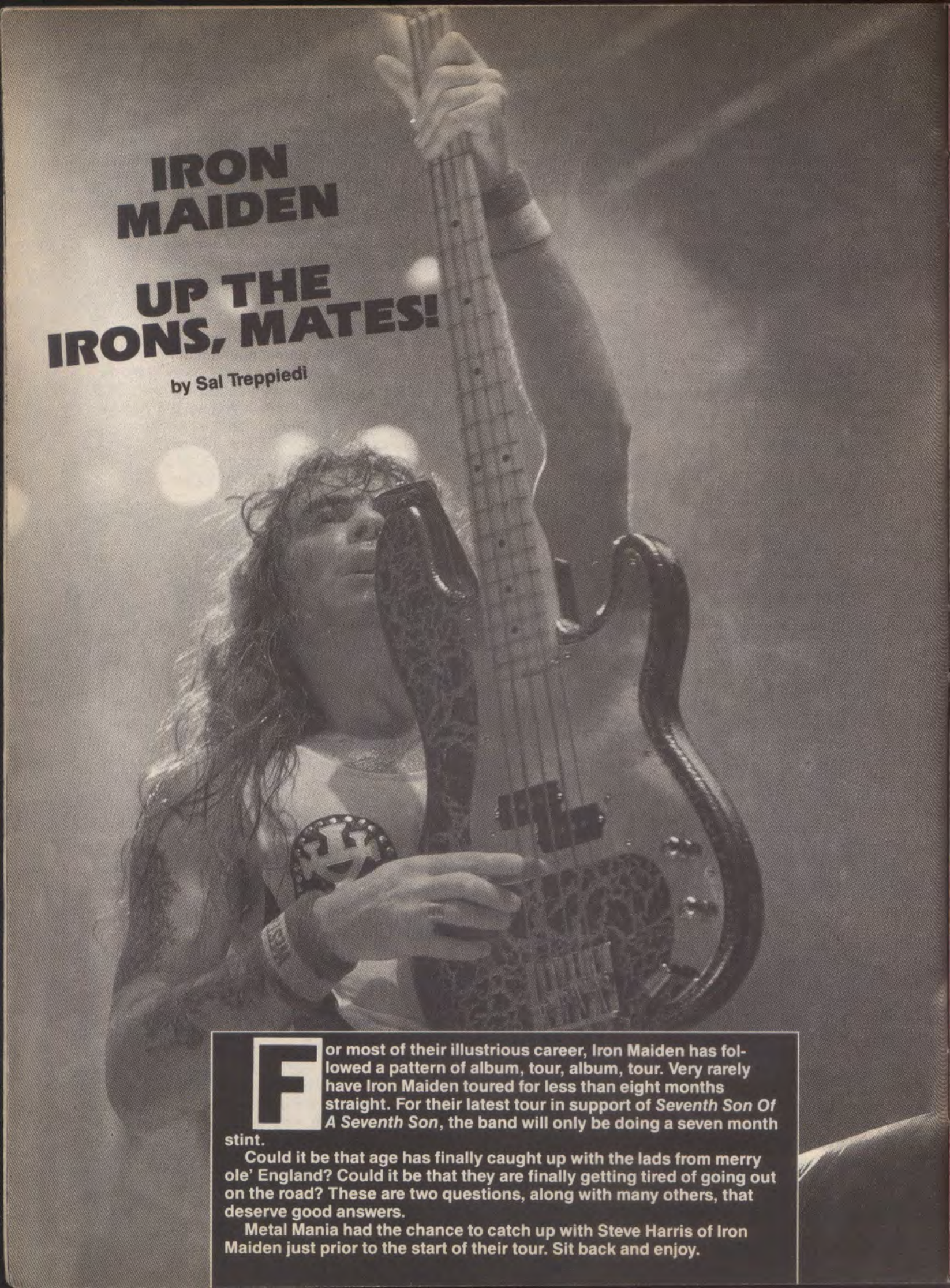
heavier and slower. We wanted to slow things down a little. The last album was too fast.
MM: Did you get more technical with this one?
TA: The only place we got more technical was in the studio. We spent a lot of time, maybe two weeks more than it took to do the last album. The last one took a week. Ha ha! We're spending a lot more time in recording.
JH: Yeah, this one has something like 90 riffs in each song.
TA: This album has about seven or eight songs.
MM: A lot of times the producer's mix without the band there.
JH: We don't trust Rick by himself.
TA: When you see the album, it'll say produced by Rick Rubin and Slayer. It's like a democracy. Rubin wants to get the best sound he can, and we make sure he doesn't *overdo* some of the things.
MM: How would you sum up the last year for you?
TA: Comfortable. The end result was really good.
MM: Even with the drummer situation?
JH: That didn't last very long. Just about a month and a half; the time it took to do the tour with WASP.
MM: How come Rick's producing this one too?
TA: Because we wanted him to. It's a really good situation; he does good work. The people that work with him are just as good, so I'm glad. It's better than having someone that doesn't know what

"We wanted to slow things down a little. The last album was too fast!"

we do. He's really into the music too, so that's even better.
MM: What's the sound on the album going to be like?
TA: A little easier to take than *Hell Awaits*. It's not frightening, but it's a little ominous. Very heady; it plays with your mind. It *will* open up your imagination.
MM: So Tom, you're really singing on this album? More than you did before.
TA: I guess you could call it that. I call it singing. More so than the last album.
MM: What kind of music are you listening to these days?
TA: Not metal too much. If I listen to it too much I get sick of it. I like what we do, so I don't want to get sick of it. So I listen to other things. A lot of older stuff. Something different than what we're doing. It makes my mind wander away from what I'm doing at the time, this way our stuff sounds better.
MM: Why is the Priest cover on the album?
TA: We had been thinking about doing that song for the longest time. We've rehearsed it several times too. It was almost going to be on the last album, but now it's on this album.
KK: In fact we recorded it, but didn't do anything with it.
MM: I was told you've abandoned Satan. Is that true?
TA: No, you can't! He'll always be there. You can't walk away from something like that. The idea of Satanism is in everything we do. That's why everything is so SICK. People hate what we do. The idea is to make a few heads turn. This way people will notice you. That's where we got the title for "*South of Heaven.*" Get it? South of

Alex Solca

Heaven is hell. It could also be anywhere. Actually it's the yellow brick road.
MM: "Behind the Crooked Cross." Does that have something to do with angels and death?
TA: It's about death.
MM: Are you trying to educate your fans in a fun way?
TA: It depends on how you look at the lyrics. The words are nice.
MM: What about a tour?
TA: We'll start in the fall in Europe. The album comes out in the second week of July.
MM: How does the religious society feel about Slayer?
TA: They haven't said anything yet. Kerry is a member of the 700 Club. They've stayed clear of us so far. □



IRON MAIDEN

UP THE IRONS, MATES!

by Sal Treppiedi

For most of their illustrious career, Iron Maiden has followed a pattern of album, tour, album, tour. Very rarely have Iron Maiden toured for less than eight months straight. For their latest tour in support of *Seventh Son Of A Seventh Son*, the band will only be doing a seven month stint.

Could it be that age has finally caught up with the lads from merry ole' England? Could it be that they are finally getting tired of going out on the road? These are two questions, along with many others, that deserve good answers.

Metal Mania had the chance to catch up with Steve Harris of Iron Maiden just prior to the start of their tour. Sit back and enjoy.

SONOR

METAL MANIA: Iron Maiden has played arenas as large as Madison Square Garden and as small as Radio City Music Hall. Do you like doing different sized arenas?
STEVE HARRIS: Yeah, because it keeps things fresh. That was one of the reasons why we did Radio City. We had already done the Garden, the Palladium and a few others. It was nice to do Radio City. Now, we'll go back and do the Garden or whatever. In L.A., the last couple of tours, we've gone to Long Beach Arena. This time, we'll do the Forum or Irvine Meadows. If you keep doing the same old thing, it is not exciting anymore.
MM: Can it really be that obvious that you are doing the same arenas all the time?
SH: It can be. There are exceptions. New York, Chicago and L.A. are such hardcore Maiden areas anyway that it doesn't matter. Fans are always into it.
MM: Can playing the same arenas all the time and realizing it become a state of mind?
SH: I don't know. Playing the same gig for the fifth time may not be as special as playing it for the first time.
MM: Someone once told me that if you worry about opening acts blowing you off stage then you don't belong on stage headlining. How do you feel about that?
SH: We've had some great bands open for us. Motley Crue supported us in Europe at a time when they weren't doing so well over there. We pride ourselves on the fact that we have always had good support bands. It pushes you harder. Plus, it gives value. What is the point of going out with some crap band that no one wants to see. They aren't really getting a good deal, are they? For instance, at Donington we're trying to put together the strongest bill possible. So far, there's us, Kiss, Guns & Roses, Helloween and Megadeth. We wanted Aerosmith but they could not do it.

Bertrand Alary

Ross Halfin/Photofeatures

"We pride ourselves on the fact that we have always had good support bands."

Eddie Malluk

Frank White

MM: By the end of a tour, do you find yourself breathing a sigh of relief that it is over?

SH: I was, at the end of the *Powerslave* tour. It was not from the playing. Once you are on the stage it is alright. It's everything in between. It's the traveling, the hotels and being away from home. The actual playing is no problem. It's actually better to keep it shorter these days. We're not getting any younger, you know.

MM: What are some of the venues that you have enjoyed playing?

SH: I've always enjoyed playing the Garden, the Spectrum in Philly, the Rosemont Horizon in Chicago, Long Beach Arena, and Toronto is always good. There are also a few gigs in Europe which are always very special. The best gig on the last tour was in Holland at a place called Lyndon. That was an absolutely fantastic audience.

MM: Are we going to see the usual amount of touring this year?

SH: We're going to tour for seven months. It was going to be six but it ended up being seven. We've done a lot of touring. I don't want to get into the situation where you wind up going through the motions. I want it to be special. We've cut it down to seven. Obviously, we will have time off after each tour so that it stays fresh. We've done it for a long time. You can't expect us to be on the road for ten months and still expect us to be as hungry as a new band. That's how we were when we first started out. We'd been doing albums, and touring for a long time. You can't expect us to still be as hungry. It just doesn't work. So you cut the tour down to a sensible length. If it ends up that it's not exciting, you stop doing it.

MM: Is it more difficult to prepare yourself mentally or physically for a tour?

SH: For me, it's more physical. Bruce is fit as f**k anyway. I play a lot of soccer and tennis. It's different, though. I go running and stuff but you have to build yourself up for the first couple of weeks. Really though, there is nothing you can do aside from going out and actually playing.

MM: You had a real messy incident occur on your last tour at the Meadowlands Arena in New Jersey. Is there anything you want to say to your fans who are going to be coming out to see you this year?

SH: First of all, if it was our fans that did that, they can go f**k off and don't come back. We don't want you and we don't need you. We want people to come out and have a good time and let off some steam.

MM: What do you expect to be doing following the completion of this tour?

SH: Bruce has written this amazing book that is funny and disgusting as well. I'd be the first to tell him if it wasn't. It's that good. I can't believe it. He has a real talent for comedy. A lot of people are going to be offended by it because it is so over the top. It is very rude. I would like to see him get it published. I hope he does, with our publishing company. This way, we could sell it at the gigs and give the real fans another side of Iron Maiden. I really hope that it does get published. The English humor may be hard for some to understand but it is brilliant!

MM: Any parting words?

SH: Up the irons, mates. Hope to see many of you at arenas around the world and thank you for the continued support. □

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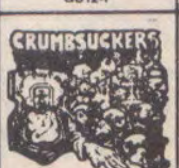
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GUNS N' ROSES

continued from p. 9

When we made the record we weren't looking to be this huge band or anything. We just wanted to record something that we would be happy with and could look back at and not be pissed off with as soon as we were done with it."

Not only was Guns looking to satisfy themselves recording-wise, but the idea behind the band was simple. The five wanted an outlet that would allow them the opportunity to do what they wanted to do most of all- play music live.

"We've always loved to play live. I mean that was the reason the band was formed," Slash remarks excitedly about one of his favorite pastimes. "The success that we've had isn't something that is going to change us. It's not like the band started doing this because we wanted to be rich and famous. We started doing this because we wanted to play rock and have a good time doing it. That's why we do it and will keep doing it regardless of what happens on the business side of things, or regardless of whether people like us or not. The band is still going to go out and do this."

The allure of playing live is something that must tend to get old after awhile on the road. The Guns have travelled virtually every road it seems, with dates with everybody from Motley Crue to Alice Cooper to Iron Maiden, and now Aerosmith. While plans that called for European dates with Metallica are now off, it still adds up to a year of solid touring. But if it hasn't been all fun and games, Slash isn't letting on.

"Well, for the most part, all the touring has gone well," he says. "We've played with a lot of different people and gone to a lot of different places so I can't complain. The dates with Crue were interesting because we were part of a huge production and the dates with Alice is what led to us doing the song together on the movie *Decline Of Western Civilization, Part II*. We got to go to Europe as well, so we've had the chance to play just about everywhere which is fine with me."

The current plans call for Slash and his bandmates to begin recording their second full length album in September. Before the fruits of those recording sessions make their way to record store shelves, Guns will be re-releasing their original *Live Like A ×=†‡@ Suicide* EP with studio acoustic versions of four numbers to be included as well. The additional tracks set to be included are "Move To The City", "One In A Million", "I Used To Love Her, But I Had To Kill Her", and a revamped rendition of "You're Crazy."

The original EP was actually released on their own label, after the band had signed with Geffen as "kind of a way to fill the gap between getting signed and finally releasing the first record," explains Slash. Long a prize collector's item because of the limited pressing, *Live Like A =†§@ Suicide* is an interesting chronicle that will fill time once again for Guns.

Appetite For Destruction has now been out for nearly a year, and the follow-up isn't due until close to mid 1989. The band has been hard at work putting new material together, and Slash professes that there will be some definite differences between the two records. Nothing real radical rest assured, but some interesting ideas are already taking shape.

"We're all real happy with the way that the first record came out, but we don't want to play it safe and do the exact same thing again. There are some things that we'll do on the next record that we didn't do on *Appetite*. We're not going to deviate from the Rock & Roll that we'll always be doing, but it (next record) will be different in some ways."

"Now that we've done pretty well, I know there are bands out there are jealous of us, but the music business has room for a lot of people."

"The stuff we've been coming up with lately is more complex and complicated than the first record. I don't mean that it's weird or anything because it isn't. The songs on *Appetite* were pretty simple and straight ahead, whereas the new stuff is more involved."

With a lot of bands, the debut record release seems to stand alone. Perhaps it's the frustration and hunger of trying to secure a deal, or maybe the fact that a couple of years worth of material is able to be drawn from. Whatever the reason, many second efforts fall considerably short of its predecessor. Is Slash feeling any added pressure to come up with the goods again?

"I don't think anybody in the band feels any pressure with having to come up with the new material because everybody in the band has been working on it," he says. "We've got around ten songs that are finished, but there's a bunch of ideas that we'll be able to finish once we have the time. It hasn't been a problem coming up with good songs, but deciding which ones to use is another story. The reason that there's so many songs on *Appetite* is because we thought that they were all strong and should be released."

If schedules work out as hoped, the band will use the same personnel that worked on *Appetite*. Mike Clink will handle the role of producer, and the master mix team of Mike Thompson and Steve Barbiero will assume the mixing reigns. The studio time hasn't been booked as of yet, but more than likely it will be a studio or studios in the Los Angeles area. There's no reason to change a winning team just yet.

Music isn't the only activity that has been on the Guns ledger of action lately. The latest Clint Eastwood "Dirty Harry" movie entitled *The Dead Pool* includes a song featuring the band (Slash especially), after Eastwood had personally invited the members to be part of the filming. Filmed in San Francisco as usual, the film appearance involves a funeral, but you'll have to see the flick to get anymore details.

Movies of a different nature, namely videos, have played a major role in the Guns' rise. The video for "Welcome To The Jungle" opened up an avenue of exposure that radio wasn't willing to provide, and the second clip for "Sweet Child Of Mine" is proving that the fivesome are fast becoming TV favorites. Plans tentatively call for a third video to be shot sometime in the near future as well. But as Slash relays, filming the clips can be quite a chore.

"The videos can be kind of a drag because you have to do a lot of takes for the same scene or whatever. We spent two whole days from the morning until after midnight shooting "Welcome." It's a lot of sitting around while things are being moved and set up. It's okay because there are people to wait on you hand and foot but it's something that overall can be pretty boring."

Let's see, platinum record, top-notch live draw, and great gossip object. Needless to say, boring is a word that hasn't found its way into any description of Guns N' Roses □

LETTERS

BLACKIE—THE HAIRBALL

I've read some bullshit in my time, but the ravings of the tasteless jerk who calls himself Andrew Phillip is enough to gag a maggot.

I don't just mean his amusing opinion that Ratt is the creme of heavy metal (that was good for a laugh), I'm talking about where he claims Blackie is cool and the rest of the band (W*A*S*P*) "stinks."

I've got news for you, chump. Blackie Lawless is nothing but a hot dog—namely a big weenie. All he ever does is shoot his mouth off about how great he thinks he is, and hasn't got enough class to give credit to the rest of the band, who make him look good. He's written some good material, but as a singer, he needs to spit the hairball out of his mouth, and instrumentally, he's a fake. Chris Holmes has been carrying him for years.

Steve Riley, on the other hand, is one of the greatest drummers around, and I'm glad to see he's finally in a band that appreciates his considerable talents and is going somewhere. He's an excellent musician, and nobody's copycat, and for you to mention him in the same breath as that boring, balding bassist (Nikki Sixx) is a fucking insult to Steve.

Shape up, will ya?

Blackie drools, L.A. Guns rule!

Marie Olsen
Cocoa, FL

THOSE F**KING CRUMBSUCKERS

I'm an every issue buyer of your magazine and I'm sick of seeing the same f**king bands in every f**king mag. F**k Motley Crue, RATT, and enough of Metallica. Give some of the underground metal bands a f**king chance. Take the Crumbsuckers, that's a great f**king band.

Let's see some articles on them. They're better than f**king RATT and all that other shit in your mag. Give underground thrash a chance.

Dedicated Crumbsucker and underground thrasher fan,
Jason Connoly

GIRLSCHOOL CORRECTIONS

I'm a "mature" metalhead of twenty-four, and I gotta say that your mag is the best metal rag in this country. It definitely beats a certain other supposed metal mag that caters to bubble gummers and has had a feature on POISON for the last twelve or twenty-four issues. . . I was really pleased to see a story on one of my old favorites, GIRLSCHOOL. But Charrie Foglio has got some facts wrong! Kelly Johnson played lead guitar for the band, and *Enid*, not 'Eden' Williams played bass. Gil Weston Jones and Denise Dufort were not new members for the *Nightmare at Maple Cross* LP as stated, either. Denise was on *Hit and Run*, and Gil replaced Enid on the *Hit and Run* Tour. I saw GIRLSCHOOL back in '82 opening with IRON MAIDEN for SCORPIONS at the Ohio Center in Columbus, and it remains one of the best shows I've seen. The audience was blown away by the Girls! Incidentally, Kelly Johnson was on the cover of *Guitar Player* magazine, too.

I hate to admit it, but I haven't heard any of GIRLSCHOOL's stuff since the kick-ass *Hit and Run*, but I'm gonna have to pick up some of the recent stuff.

These ladies proved that women can play pure kick-ass metal and not resort to wearing negligees and G-strings on stage. A lot of their earlier stuff was kind of pre-speed metal, as well. Could we dare consider these ladies as pioneers of the speed metal genre?

But anyway, thanks for the killer stories and great interviews, as well as the photos. I know where to find my daily metal dosage nowadays. . .

Jean "Machinehead" Barr
Newark, Ohio

FUR IMMER UBER AULES!

When Sabrina reviewed Warlock's Triumph & Agony album, she asked if anyone cared to translate Fur Immer for her. Well, here it is (my pen pal from West Germany translated it for me):

Fur Immer

Keep yourself faithful
Never break up
We'll stick together for always (Fur Immer)
No might will us part
We'll fight for it like an animal
You learn to know me
"Cause friends are all for me Immer (always)
I will be there for you for always (fur immer)
Deep inside my heart for always (fur immer)
Deep inside my heart for always (fur immer)
Deep inside my heart I see you and me
So long a time I look for honesty
I miss you, security in freedom
Courage and energy lead me all day long
Attend us in the deepest night
Accomplished soon
I would give me life to you Immer (always)
We'll jut out for always (fur immer)
Deep inside my heart for always (fur immer)
Deep inside my heart for always (fur immer)
Deep inside my heart
There's a message in this song
Hay una promessa en al sonido—fur immer
together, won't break up never part each other

Warlock Rules
Leslie Hiam
Angola, New York

If any of our readers speak German, please let us know if this makes sense—Ed.

IS POISON A HEAVY METAL GROUP?

I would like to know if "Poison" is a heavy metal group?

Jackie Thornton
Shelby, Ohio

Jackie—

Are they in this magazine? That should answer your question.

MRS. HAMMETT STRIKES AGAIN!

I am writing this in response to Jason Vaughn's letter in the Sept. issue. First of all, in my so-called "controversial" letter, it was printed "That's why *our* so called fans are 14 yr. old twerps," however, anyone with half a brain would realize that it was a misprint and it should have been printed as such: "That's why *your* so-called fans are 14 yr. old twerps. (meaning Megadeth)." Why would I insult myself and legions of other Metallica fans, you idiotic butthole!

Since you're such an avid Mustaine supporter and you feel the need to protect his good (?) name, perhaps you should advise him to stop trying to look "mean" in his publicity photos. He is merely a talentless wanna-be who does not fool nor impress the majority of us "non-twerps."

Many thanks to Metal Mania for printing my original letter in Vol. 1, No. 10, I have been highly amused by the feedback it has received. Oh, and Jason, I am quite capable of reading, but if I don't feel like reading I ask my maid to read it to me.

Thanks for the suggestion. Your letter came in quite handy. I lined my bird cage with it. My bird extends his gratitude.

Mrs. Kirk Hammett
Philadelphia, PA

A METALHEAD SPEAKS HER MIND

In reference to the letter in the May issue of Metal Mania, I've gotta speak. First of all, New Wave SUCKS and Metal is the dominant force. If you can't understand the words, it's because it goes over your head. It takes imagination, skill, and giving it all you've got to write those songs. Duran Duran writes the most ignorant songs I've heard. Prince wants to get himself off on stage. Cyndi Lauper looks like she's having spasms, and Madonna can't seem to find enough clothes except to cover the personal areas. LITA FORD is #1 in female rockers. The lady has style, talent, and definitely skill. She'd blow Madonna and all the other noise you mentioned away anyday! As far as the PMRC, they should mind their own business, or ban New Wave (noise), and let the music (Metal) stand!

Forever Metal,
Janene Thomas

THE BEST BAND BEHIND BARS!

Yo! Headbangers, we are a Rock and Roll/Heavy Metal band doing time in a Federal Prison. Our band's name is "RAZORWIRE" and we are the hardest rocking, kick ass band the Feds' have ever come across! They don't quite know what to do with us, though there has been a few suggestions! We have encountered adversity on all fronts, but have managed to come through it all battered but still intact!

We do have one ongoing problem though. Unfortunately we aren't allowed to have cassettes or records in here, so it's really hard to get the music down to the science that it is. We thought it was hard to get the instruments, well *!=*†‡$@@, it's impossible to get the music and lyrics!!! We are appealing to the youth and music lovers of America to help bail us out of this situation. We would appreciate any lyrics and music that you could muster up so we would be able to advance musically. We would prefer Hard Rock/Heavy Metal, but we're desperate enough to take about anything that has some notes on it!

We ask at this time that the publishers of this magazine please print this letter as we have exhausted all other means of obtaining some music. We would be more than happy to keep communication lines open with everyone who helps us out, for even though we may be down and out, we aren't the type of people who forget favors!! Please send letters and replies to:

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F.C.I. La Tuna
P.O. Box 1000
Anthony, N.M./Tx. 88021

METAL WAX

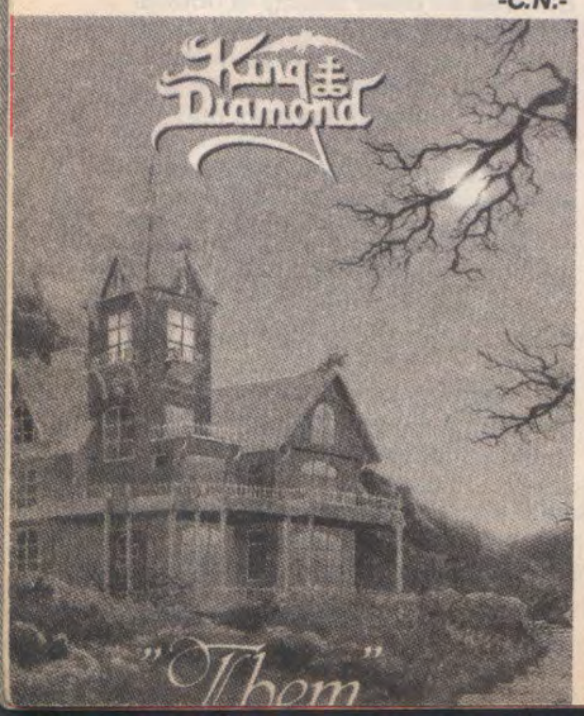
by Christine Natanael, Jeff Kitts & Bob Robins

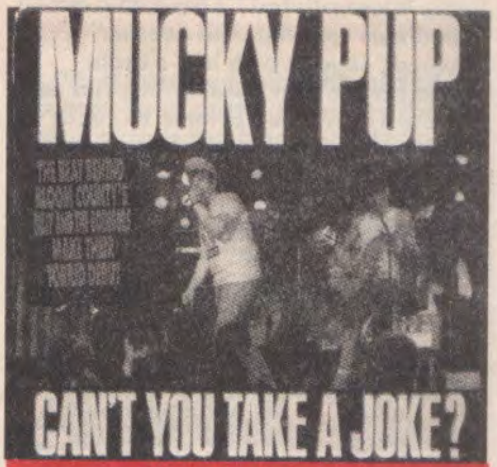
King Diamond

Them
(Roadrunner/Roadracer)

The Danish High Priest of gothic shock rock has composed a concept album so hot and horrorific that it's a wonder the blood doesn't drip from the speakers. The master of aural scare tactics, King's Satanic rock opera of Grandma's adventures in dementia is moody, murky, and mercurial. His vocals jump from octave to octave evoking sprite gleeful emotions and dark, forboding intuitions. We follow the story of Grandma as she comes "Out From The Asylum" for her "Welcome Home." King learns all about "The Invisible Guests" and how to have a proper "Tea." Grandma is still up to her old tricks, though, and eventually it is noticed that "Mother's Getting Weaker" due to Grandma's spells. The first side ends suddenly and precisely—calculated for effect. Side two opens with "Bye, Bye Missy"—the tale of how grandma does away with the whiny sister after mother is disposed of. "A Broken Spell" describes how King outsmarts Grandma by doing her before she can do him. "The Accusation Chair," "Them," and "Twilight Symphony" showcase King's talent for the macabre before the fitting ending of Grandma's ghost "Coming Home." This is a masterpiece sure to be heartily welcomed by all King Diamond fans. Good listening and watch out for Grandma!

-C.N.-





Mucky Pup

Can't You Take A Joke?
(Torrid/Medusa)

A slice of crazy vinyl that is more fun than a game of twister in the nude! *Can't You Take A Joke?* by MUCKY PUP is the definition of humorous speed core in the 2-minute and under category. Vocalist Chris Milne is a master of speed-syllabication. You'd think the guy would sprain his tongue! Drummer John Milne kicks out a back beat that drives the thump of bassist Scott LePage. Guitarist Danny Nastasi adds a wall of grinding distortion to top off the Mucky Pup sound. It bites! Songs of socio-politic commentary with tongue-in-cheek humor are what these guys deal out to the public. With the pricking straightforwardness of "A.I.D.S.," "Mr. President," and "I.R.S." Mucky Pup gives voice to the feelings of today's youth. Other tracks for the hell of it are "Caddy Killer," "Woody," and "F**K." Get it or die.

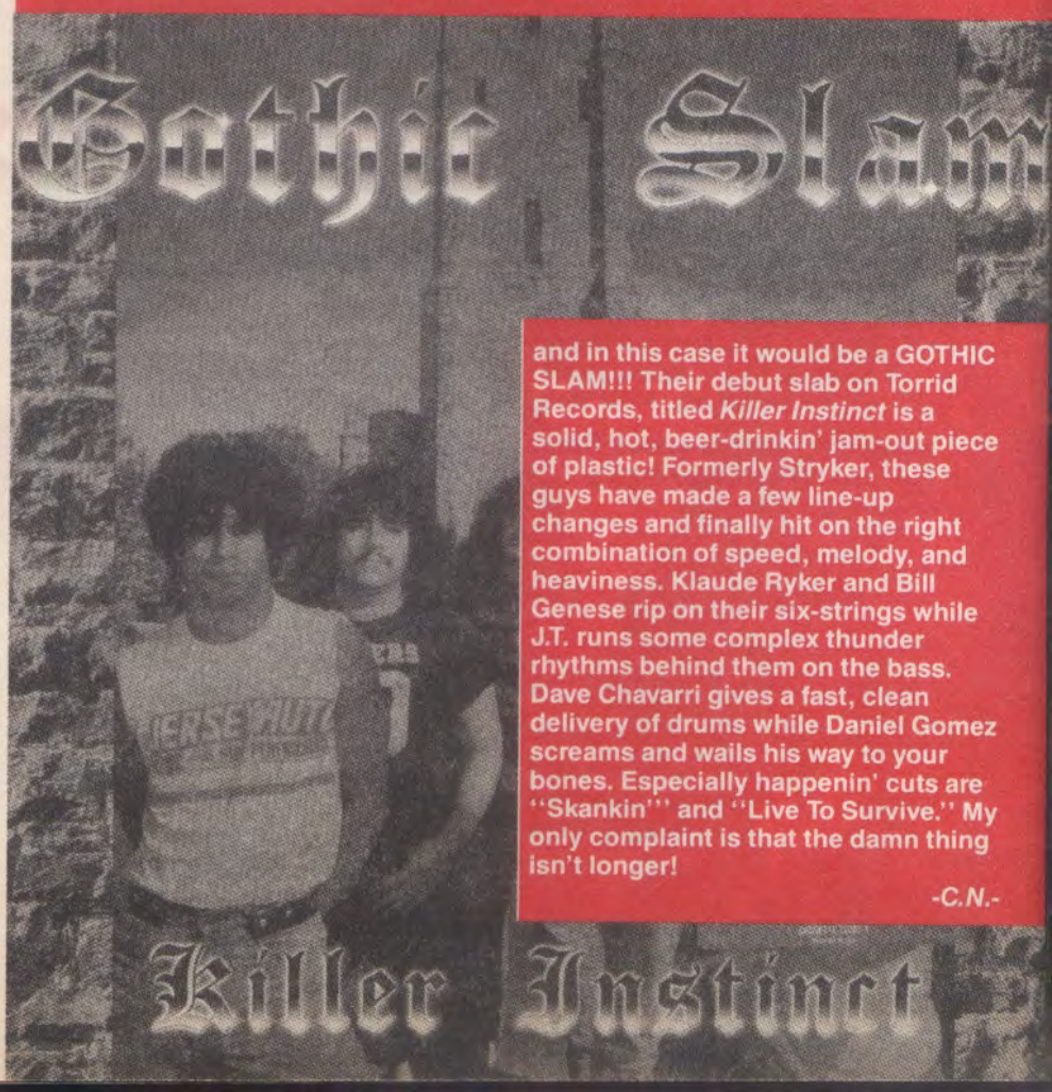
-C.N.-

Gothic Slam

Killer Instinct
(Torrid/Medusa)

What do you do with your head when you hear some really good power metal with a thrashin' type edge? You give it a few good slams, and in this case it would be a GOTHIC SLAM!!! Their debut slab on Torrid Records, titled *Killer Instinct* is a solid, hot, beer-drinkin' jam-out piece of plastic! Formerly Stryker, these guys have made a few line-up changes and finally hit on the right combination of speed, melody, and heaviness. Klaude Ryker and Bill Genese rip on their six-strings while J.T. runs some complex thunder rhythms behind them on the bass. Dave Chavarri gives a fast, clean delivery of drums while Daniel Gomez screams and wails his way to your bones. Especially happenin' cuts are "Skankin'" and "Live To Survive." My only complaint is that the damn thing isn't longer!

-C.N.-



Bonnie Graham

Death Angel

Frolic in the Park
(Enigma/Capitol)

At one time or another, everyone spends time torturing themselves attempting to figure out something which they will probably never fully understand.

While I don't usually spend time analyzing the reasoning behind what's found on an album, I can honestly say that I haven't a clue as to what possessed Death Angel to exercise their marvelous abilities in the form of such utter worthlessness.

Frolic in the Park is Death Angel's second offering, and it has my vote for the most ferociously disappointing album of all time.

The band's debut, *The Ultra-Violence* (Enigma/Capitol), stunned many a thrasher with its array of razor-sharp, crunch riffs, interesting song structures, fierce, raw vocals, and sizzling musicianship. *Frolic in the Park* (and I knew we were in for some trouble when I first heard the title) possesses none of the aforementioned qualities, nor any remotely redeeming aspects in general.

The songs in reference are phlegmatic, uninteresting attempts at metal which actually worsen with each painful listen. The riffs are forgettable, the vocals annoying, and I get the feeling that there wasn't any serious thought or care put into the construction of the tunes, much unlike *The Ultra-Violence*. Their sickening attempts at evolving into a more versatile outfit, such as rapping, and trying to sound more commercially acceptable, fail miserably. It really is a tragic shame considering the awesome potential I once thought they had.

I guess the only meaningful use I or anyone in his right mind would have for *Frolic in the Park* would be to listen to it in place of popping Nytol when insomnia hits.

-J.K.-

Prong

Force Fed
(Spigot Records)

The newest release from my favorite underground thrashcore maniacs known as Prong has got me excited beyond belief! *Force Fed* is a more melodic direction that their first maxi-EP 12" *Primitive Origins*, but that doesn't mean they've sold out. Drummer Ted Parsons (formerly of Swans), bassist Mike Kirland (formerly of Damage), and guitarist Tommy Victor (formerly of Live Skull, Swans, and Misfits) have combined their talents once again to put out a piece of vinyl that I can never tire of. "Freezerburn," "Senseless Abuse," and "Primitive Origins" are shining examples of the writing and the mastermind Tommy Victor. Definitely a disc to fight for!

-C.N.-

Sepultura

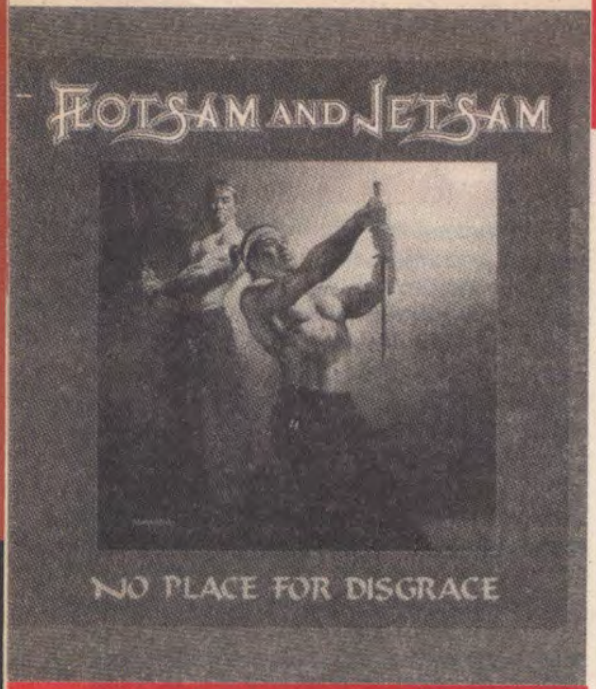
Schizophrenia
(Cogumelo Records (Brazil))

On the heels of their first full-length album, *Morbid Visions,* the group Sepultura comes forward with *Schizophrenic* (both on Cogumelo Records, Brazil). Definite Death and nothing but, *Schizophrenia* elaborates on the simplistic forms pioneered by Kreator and Possessed with the addition of ultra-melodic riffs and breakneck tempo changes. New guitarist Andreas Kisser (formerly of Pestilence) is a much more technical player than his predecessor Jairo, which, when combined with the guitar work of Max Cavale makes for some extremely complex and enjoyable music.

The record contains 8 tracks, two of which are instrumentals—all flow with great black death energy and conviction. Best tracks are: "From The Past Comes The Storms," "To The Wall," and "Inquisition Symphony." Currently unavailable in the U.S. and impossibly hard for even this reporter to get, *Schizophrenia* is well worth the wait. Look for a U.S. release on Roadracer Records in the Spring of '89, until then for more info on these kids (ages 17 and 18) and their Brazilian/Portugese jungle death metal write:

SEPULTURA, c/o Max, Caixa Postal 30-32, Savassi, Belo Horizonte, Minas Gerais, C.E.P. 30112, Brazil.

-C.N.-



Flotsam & Jetsam
No Place For Disgrace
(Metal Blade/Elektra)

Following the 1986 hiatus of the band's line-up, FLOTSAM & JETSAM have returned with a debut LP on Metal Blade/Elektra Records entitled *No Place For Disgrace.*

This has and will always be one of my favorite bands. Michael Wagener and Bill Metoyer have done an excellent job of mix and production to translate to the world the true essence that is FLOTSAM & JETSAM. Ed Carlson and Mike Gilbert give brilliantly clear and shining twin guitar performances that blend and twist and twine around the rhythms of bassist Troy Gregory and drummer Kelly Smith. Eric A.K.'s vocals have become richer and more controlled almost echoing the intensely emotional operatic-style performances of Queensryche's Geoff Tate, especially on my fave cut "Escape From Within." This guy has a set of pipes! Whoa!

Unbelievable is their thrash version of "Saturday Night's Alright For Fighting"—Elton John never imagined it like this even in his wildest dreams! It truly conveys the anger and the angst of the metalloids of-the '80's. This one is gonna run up the charts for sure. "Hard On You" is the other worthy mention here, an anthemic hearty warning to the authoritarian-type figures of today's society. There's not enough room here to drool over this LP the way I would like, so just buy the thing and trust me that F&J have truly made a platinum platter here!

-C.N.-

Agony
The First Defiance
(Combat)

Just when you thought machine-gun thrash was losing a touch of its finesse at the hands of the skillful masters like Slayer, Metallica, and Testament, along comes Agony, a band from the frosty air of Sweden who has recently displayed an outstanding command of their language of thrash on the debut L.P., *The First Defiance.*

The disc houses eight songs, each overflowing with crisp, interesting riffs, consistently changing rhythms (in fact, sometimes they unfortunately change before you fully grasp the preceding part), and commendable musicianship.

Agony's versatility is exemplified by the fact that they can play lightning quick, at a snail's pace, or anywhere in between, while always retaining an equal amount of style and conviction. But while they alter the tempo rather frequently, I would have to say that Agony's forte is raging at a pace fast enough to achieve victory in the Indianapolis 500.

Granted, there is an unfortunate tendency for some of these songs to mesh together without a great deal of individuality. Luckily the music itself is of a high enough caliber to override an otherwise dangerous aspect. Some of the more impressive offerings include "Storm of the Apocalypse," "The First Defiance," "Shadow of Fear," and "Execution of Mankind."

Pete Lundstrom, Agony's lead vocalist, delivers with an adequate, rather typical speed metal style. Fortunately, the majority of the record is music alone, and when his voice is present, the music is what garners the attention.

The First Defiance packs more than its share of first-rate thrash metal, and should leave any fan of the genre in a writhing state of blissful 'Agony.'

-J.K.-

Mass
Take You Home
(Medusa Records)

This newest release by Boston rockers, Mass is light years beyond their previous stuff. Even though this 6 cut EP/LP might have a cross-appeal with commercial enthusiasts and those who like their music a little heavier, these guys need to be more concrete when it comes to how they want to represent themselves. "Over You" is definitely the radio single, but cuts like "Can't Get Enough" give the hint that these boys could really thrash out if they wanted to and were encouraged enough. It's 6 of one and 1/2 dozen of the other, a mediocre sort of a record at best.

-C.N.-

Violence
Eternal Nightmare
(Mechanic/MCA)

The wind attacks your face with violent intensity. Or should I say, you slice through the air with increasing velocity. The inner walls of your stomach tingle nervously as you are perched high atop the world, prepared to scream down the tracks into the valley below. Fast descents, crawling ascents, capsized at the top of the circle, then back to the starting position.

No, you're not on the Lightning Loops at the world-famous Great Adventure amusement park—you've just survived the ever dangerous, albeit exhilarating *Eternal Nightmare,* or the debut album from Bay-Area speedsters, Violence.

Essentially almost the entire composition of this quintet is pure blinding speed, and while they succeed in proving the fact that they can rage as fast as any band known to the listener, I can't help but feel that the addition of some slower, catchier selections would add much-needed dimension to the music. But even so,

there are enough places where they emphasize their ability to control themselves to make *Eternal Nightmare* a first-rate speed metal debut, as well as one which I thoroughly enjoy.

One essential aspect which has managed to escape the marrow of Violence is originality. I would have to say that they have done an excellent job in duplicating the early sound of city-mates Death Angel. So now with Death Angel sinking to new levels of ineptitude on their album *Frolic In the Park*, I consider Violence to be the continuation of where the once-brilliant D.A. collapsed.

Eternal Nightmare is brimming with razor-sharp scorching riffs, rhythms that shift with the blink of an eye, furious leads, and admirable musicianship.

The only seriously annoying idiosyncrasy hindering the magnitude of this album is Sean Killian, whose grating vocals and wordy lyrics make him the brakes of the roller coaster. By no means is it enough to prompt anyone into ignoring the record, but it's just something you should be aware of.

Overall, Violence has executed some stinging thrash with respectable qualities on *Eternal Nightmare*, and the album should not be overlooked.

-J.K.-

Holy Terror
Terror and Submission
(RC/Roadracer)

Remixed and resequenced especially for its American debut on RC Records, *Terror And Submission* by L.A.-based Holy Terror is sure to appease their starved U.S. fans. Originally released in Europe in the Fall of '86 on the Music For Nations label, *Terror And Submission* is hard, melodic speed metal of a very fine grade. Influenced by the '60's and '70's metal masters, Holy Terror do not follow the mold of the other west coast based speedists. Guitarists Kurt Kilfelt and Mike Alvord come through on this mix with a clean crunch of mind-scorching distortion, while Keith Deen delivers vocals that are neither too calculated nor too avant-garde. Of special mention are "Alpha-Omega," "The Bringer Of Balance," and "Black Plague."

-C.N.-

Slayer
South Of Heaven
(Geffen)

Slayer is a hot item lately, and their latest, *South Of Heaven*, is being heralded as/in comparison with *Master Of Puppets*. Not to say that Slayer are reminiscent of Metallica, it's just that people are predicting much hugeness for them, as Metallica is having now. Well, I could join in with this hype and be a poser, like the rest of the gang, but I gotta be honest with you, I just don't see it. Personally, I could never listen to any of the Slayer albums for pleasure; although this one is the most audio-able. They call this stuff music? And compare this band to Metallica? Wot are dey NUTTS? Metallica is MUSIC and Slayer is. . . Now, I won't go as far to say that Slayer is noise, because they are not quite that. I believe that they are all decent musicians, and excellent lyric writers embarking on intellectual subject matter, but does all this qualify Slayer material for the MUSIC category? After much thought I have decided to call Slayer 'Instrumental Poetry,' for the reasons being Tom Araya, does not sing, he enunciates, and for the lack of melody in Slayers music thereof.

Now, for the review. . .

South Of Heaven possesses an excellent sound and shining musicianship, most noticeably spotlighting drummer Dave Lombardo who really kicks some major ass! Despite my previous negative remarks, I have to say that I can appreciate this album, way beyond the other Slayer vinyl ventures (although *Reign In Blood* will always remain a classic. Even though I could not get into listening to it as a regular habit, I still think it was one incredible album!)

We all know that *South Of Heaven* is a small departure for the group as they have turned to a slightly slower mode, although many of the songs on the album are in fact played at fast and crushing speeds. Highlights, or rather, my favorite tunes include: "Silent Scream," "Live Undead," "Mandatory Suicide," "Read Between The Lies," and "Dissident Aggressor" which is covered spectacularly (and Tom Araya DOES sing on this one.)

Well, there you have it! My opinion could no longer lie dormant, festering in my skull. But then again, that's exactly what it is, just an opinion. But, don't let me dissuade you from buying this album—cause if you do in fact like Slayer, then why should you give a f**k what I think anyway?

—B.R.

DEMO DERBY

TIFFANI TIME

Singer/songwriter Tiffani Time has put together a demo possessing a strong mix of hard rock tunes that bring to mind a mix of Lee Aaron, Ann Wilson, and Kim Carnes. She puts out a strange mix of gritty, growling blues, and pouty sex-pot soprano sweetness. The vocals are a little high in the mix and the guitar totally buried, but with a little remixing it could be sizzling. The sassy redhead has a very commercial sound and a pretty-boy glam band behind her. Of this 7-song demo, the cuts "Live To Give" and "The Hurt Is Gone" are hot compositions. Also included, the uptempo version of "Piece of My Heart" (ah, the Joplin classic delivery—some things should be sacred). Great songwriting, but Tiffani Time is mediocre, at best.

—Christine Natanael

BLIND ASSASSIN:

'86 DEMO

Blind Assassin is not exactly a name which jumps out at you through the plastic cassette shell, but what this Upland, California quartet lacks in the area of names, they make up for with a thoroughly interesting style of heavy metal, as demonstrated on this demo.

Three songs for a total of about fifteen minutes comprise this well-produced affair of music ranging from Black Sabbath inspired grunge (circa "Mob Rules") to up-tempo, modern power metal laced with hints of Manowar and Jag Panzer (Jag who?).

Vocalist Kevin Jackson stylishly carries the pounding melodies along with his clean, powerful, and extremely versatile throat.

While the unfortunate deficiency in the music's level of impact certainly hinders the band's potential, the songs are structured with enough thought, and executed with enough finesse and emotion to capture the attention of any listener.

Closed-minded thrash addicts may find Blind Assassin's music to be somewhat dull, but those (like myself) who can appreciate just about anything done with feeling and care should find some worthy use for this aged but quality demo.

Blind Assassin/P.O. Box 304/ Upland, CA 91785

—Jeff Kitts

ROCKET ANGEL

Gloom-glam outfit ROCKET ANGEL (formerly the BrainEaters) have a new demo out on the market. It consists of 4 well-produced tracks in a straight rockin' blues influenced vein. They have that streetsong-style made popular by the likes of Guns 'N' Roses and Zodiac Mindwarp except that it's NYC/East Village original and they've been living it for years.

Vocalist Joe Truck, guitarists Michael Angelo and David Anthony, 8-string bassman Joey Angel and drummer Rob Taz have a chemistry and energy that mesmerizes. Demo tracks are: "Torture Garden", "Rip It Down", "Parasite", and "Black Sunday". Write for more information to

156 E. 2nd St. Apt. 5
N.Y. N.Y. 11019

—Christine Natanael

continued on p. 32

METAL ON THE RISE

DAMIEN

By Christine Natanael

Picture a dark, dank, murky cemetary with the mist of the expiring gases of human bodies decaying beneath the earth, rising to meet the wet slickness of the night dew that escapes from the planet life as if it were its last breath. Cutting through the stillness of this horrific wonderland, somewhere in the distant depths of the night whines the lone cry of a single electric guitar, loud and languid with emotion. This is the birthplace of Damien, bastard lovechild of Chuck Stolz and the indulgent stepchild of Randy Mikelson.

Damien combines searing guitar distortion and Nordic/ Teutonic/mesopotamian mythology to form a midwest power crunch in the great Maiden/ Dio/Priest format.

Singer Randy Mikelson wraps his vocals in and around the fretwork to form a tight, solid package. "Almost half of *Every Dog Has Its Day* is drawn from Mesopotamian myth," says the blonde-maned singer. "It's not a concept album, but literally half the songs on the album are pertaining to this one story."

Coming together through vocalist Ruby Starr, Mikelson, guitarists Chuck Stohl and Fritz Adamshick, bassist Kevin "Killer" Kekes, and drummer John "Evil" Cappelletty have become masters of the power format.

"I saw Ruby Starr's band opening for Head East," explains Mikelson. "I was about 15 and I was doing roadie work for them. I was blown away by this woman's voice. I got to be friends with her and she was sneaking me into bars around the areas they would play. We got to have a musical relationship. I would bring my songs to her and tapes of things my band was doing. Her nephew is Johnny, the drummer of Damien, and she told me that he and I ought to get together. So, after two or three hundred dollars worth of long distance calls, I decided to move to Toledo. Chuck came into practice one day and said he was looking for a singer and a drummer. We got the gig, Kevin joined six weeks later and Damien was born." Since that day they have been pushing the barriers and gaining fans.

The name Damien has led many to speculate as to the origin of the moniker. Chuck wanted to name his band something that would stick in a person's mind. He wanted a name that connotes power, that would aptly describe the force and form behind the music. Often the charismatic Mikelson in mistakenly referred to as "Damien," but this is no solo project.

It is a collaboration of talents. Mikelson is an active participating member of the National Fencing Association, but he doesn't want his personality or outside achievements to overshadow the band. Earlier this year he challenged Bruce Dickinson of Iron Maiden to a duel, which he declined. "I figured to challenge him would give me the opportunity to fence him, but the publicists wanted it more like a duel. The challenge itself still stands."

VIOLENT PLAYGROUND

By Christine Natanael

Get out your "Chuckies," put on your best moshin' gear and get ready for a trip into the kinetic world of thrashin' blues according to Violent Playground. That's right, I said

THRASHIN' BLUES

—brought to you

direct from the sun/fun gator country of Ft. Lauderdale, Florida. Their debut album on Big Chief Records combines the hottest, hardest energy of the thrash world with the subtle influences and social commentaries of such blues legends as Robert Johnson, John Lee Hooker, and Muddy Waters. Produced by Carl Canady (best known for his work with Anthrax) the boys have captured their frenzy on vinyl for our enjoyment. "I was always into the third generation of bluesmen like Billy Gibbons and Johnny Winter," says The Son, guitarist and main songwriter of the group. "Then a guy that is like my big brother turned me onto the first generation of bluesmen like Muddy Waters and stuff even before that. The rest of the guys can only handle it for so long. But I've got this mojo in me that just needs to come out. I'm into blues but I've also got this Rock and Roll that has to come out, too."

"I can listen to all sorts of music," adds vocalist Manny. "I can sit back and listen to Slayer, Metallica, Anthrax, and then listen to old Presley tunes or old Muddy Waters tunes, Robert Jackson and even the Lost Boys soundtrack. It all depends on what I'm in the mood for."

Violent Playground is a tight unit whose motto is to have fun and play great music. They don't like people who waste their time, and they don't like glam poseurs. With cuts like "Lame From The Neck Up," "I Hate My Boss Blues," "Poverty Sucks" and "Play To Kill" guitarists Son and Rocko break forward with clean speed/thrash guitar riffs. Bassist Gerrit, and drummer Bobby Sheehan give the complex rhythm section

structure that is crucial to pulling off the whole project, while vocalist Manny pushes the blues format of vocals to the limit. And I do mean the limit. "We used to do this song called 'Let's Get Naked Tonight' ", says The Son. "We used to do it live just for fun, and we came up with the killer idea to have Manny peel his clothes off down to his underwear and to do a harmonica solo. We thought it was tasty. The girls loved it, but the club didn't like it, which was stupid because they have male strippers in there on the weekends. That was our last gig in Florida, but it was just for shits and giggles."

Violent Playground believes that this is a very blue world, and that the whole world is a Violent Playground. When most people think of blues they think of little black men with guitars. These are "21st Century Bluesmen" as they say in one of their songs. And they are out to change the way that people think of their music. "We're influenced by many different things, but we don't consciously sit around and try to imitate our influences," says Son. "We are not in competition with other people because we don't have any competition. I'm not saying that we're above these other people, it's just that we're different. We have the blues." □

UNCLE SAM

By Christine Natanael

What do you do when you are a band from the Rochester, New York area and you want to be noticed? Well, if you are Uncle Sam, you put a female nude from the waist down brandishing a straight razor on the cover of your independently released album. Then you send it out to as many music industry associates as you can find in the phone book at the local library. For being as naive as these guys are, they have sold an amazing 10,000 units with minimal distribution. Kerrang has them listed for the number one import album, but they can't get a gig to save their lives. You'd think from the promo pictures that these guys were as wild and debauched as their west coast counterparts in Guns 'N' Roses, but guitarist Larry Miller is actually the quintessential boy next door. Never mind that he looks like a ravenous caveman with a massive black mane of hair and a stripe down his chin that he calls a beard. The guy is NICE for pete's sake.

When asked about the album cover, Larry becomes rather quiet and subdued. "I'm kind of embarrassed when I see it. I live with my mom and we have thousands of albums lying around the house. Not all of them have stickers to cover the picture. Often she has her friends over and there's these albums lying all over the house. But we're redoing the cover. It'll be the same thing except she's got some panties on. We're going to make the first one a collector's item."

The cover art is not the only thing that is shocking about Uncle Sam. You'd think that these guys were a hard metal band, another of the copycats to spring up behind the west coast wave of rockers, but when you put the needle in the groove of *HEAVEN OR HOLLYWOOD* the most pleasant surprise hits the ears. Not only are they not copycats, but they play a brand of loud, high-energy street rock reminiscent of the best of Iggy and the Stooges and Alice Cooper rolled into one incomprehensively nimble package. Imagine my surprise to hear a psychedelic punk wonderland coming from my speakers. Larry Miller's scratching guitar distortion meets Dave Gentner's thunderous '60's batman bass and G. Avery Brisk's spaz beats form a grinding, screeching wall of sound that makes you imagine what the New York Dolls would sound like if they were doing Doors covers. The beat/poet/chant/scream vocals of Scott Cessna easily conjure images of the ultimate shaman, Jim Morrison, mesmerizing and eerie one moment, laughing and taunting the next. The vinyl is a phenomenal accomplishment for four guys who never really played before they decided to start this band. "I started working in a record store and after seeing all these bands I thought that if this guy can do it, I can do it," relates Larry. "People keep comparing us to Guns 'N' Roses and I still haven't heard their record."

Well, it's apparent from the music that these guys are nothing like Guns 'N' Roses. You'd have to be tone deaf not to hear the differences. With songs like "Alice D.," "The Candyman," "Don't You Ever," and "Under Sedation" this unknown from the farbeyond have hit on a sound that is sure to be tops with punkers, metalheads, and anyone who likes melodic noise. Poseurs beware, this group will call your bluff. "I didn't like LA," says Larry. "Those people didn't look real. We went out there, all the people look alike. They didn't seem to be living. They looked the part, if that's what they wanted to look like, but they just stand there and look at each other."

Uncle Sam likes to get the audience involved in the show and will use whatever it takes to get a reaction, whether that be live rats or dumping popcorn all over them. Because of these forays into the absurd, Uncle Sam has been blacklisted from many of the clubs that once hired them. But that doesn't get them down. These guys have hit on a formula that works for them. Their fans love them, their record has sold over 10,000 copies and is going into its third printing, and they are going places even without the support of the clubowners. Uncle Sam and their copycats will be the next wave of bands to make it to arena status, no doubt.

JUDAS PRIEST

continued from p. 11

night''. It's a chronological look at our career, and it shows the versatility of songs that we've done over the years.''

It would be nice if the whole audience went into their record stores and asked for your entire back catalogue in a bag!

''It would be *very* nice! We do get a lot of feedback from the live shows, from younger fans, which is good. They've heard some of the older material, and they're keen to check out the albums, which is great. It's nice to know you're not just as popular as your last album!''

Talking of new and old albums, it does seem as though the new album is very successful, maybe more than its predecessor?

''That certainly seems true based on early sales. I think we've given people what they really want from us as a band. After thirteen albums, trying to make each one original, and different from all the rest, you have to accept that some are not going to be as popular as others. Personally, I don't think a band should be judged as 'successful' purely on the basis of it's album sales.''

Of course not! On that basis, *Saturday Night Fever* is a better album than *Led Zeppelin II* which hardly makes real sense.

''That's absolutely true. A perfect example of what I'm trying to say. People are talking about *Ram It Down* as 'back to basics' and 'Priest going back to their roots' and all that, but to me it's just Priest doing what we've done for most of our career.''

If an album is less of a success than you would have hoped for, do you make a conscious effort to change things for the next one?

''It happens naturally, I think. Of course, every artist thinks their last piece of work is the best thing they've ever done—they've worked hard to make it the best thing they can, and they live with it constantly while that goes on. It *is* a bit of a knock when an album *doesn't* do what you hoped it would, because you feel you've got it right, and you hope a lot of people will relate to it and understand it, and enjoy it, and if it doesn't work in that way, it is disappointing. That said, I think that from *Screaming For Vengeance* onwards, I don't think we've had a poorly received album as far as press reception or sales is concerned, they've all been accepted in their own way. That said, I would agree with you, that when Glen and Kenny and I got together to talk about ideas for *this* album, we just looked at each other and said 'Let's make a heavy metal album.' ''

On the subject of your considerable recorded output Rob, is it hard to still find influences and ideas to write about?

''Well, as I said earlier, we're always aware of what's going on around us, but after so long in this business, we've got a wealth of experiences to draw on for years. As far as I'm concerned, I try to work on ideas I get from Kenny and Glen's music when it comes to lyrics. Ideas can come from anywhere really. I keep a book with me and jot down ideas as and when they come, a word here, a phrase there, maybe something in a film or on T.V. or maybe in a book, things like that. I was going to say that we're limited in metal, but thinking about that, I suppose that ninety-nine per cent of modern songs are about love, him and her, and so on, and at least with metal there are other dimensions; science fiction and horror being the most obvious.''

If I can carry the influence concept to its other extreme, and talk about *you* as an influence—Doro Pesch from Warlock said that she went out and formed a band two weeks after seeing Judas Priest on stage. Do you ever think of yourself as a role model?

''I'd love to say I haven't heard that before, but I'd be a liar, but it's a wonderful tribute to hear about someone else in music doing that. And when we see other bands who've taken their names from our songs, bands like Hellion, Tyrant, Exciter, The Rage, and so on, that's an even bigger tribute for us, but we don't walk around with big grins on our faces thinking about that. We have a job to do, it's an on-going job, it needs to be worked on all the time. We have this joke within the band—we're legends in our own minds, we keep our feet on the floor, and I think we're still the same people we were when we started out in this business.''

Maybe that's why it works as well as it does.

''I'd like to think so. I've always been a great believer in being honest and doing things straight from the heart, and I think that comes over when we're on stage, especially when we played last night. It lets you into the atmosphere, and the characters and personalities of the band can come through. It was a great show, I know we made a lot of people very happy last night, ourselves included.''

We talked about image earlier, about the leather look and so on. These days a lot of the modern bands, like Poison and Motley Crue have gone in for make-up and hair-spray, not your idea of a style for Priest I'd imagine?

''Well, those bands cater to a market who want that look and that sound, and I'd be the last to say if it was good or bad. I know how tough this business is, so I say good luck to anyone who's having a crack at it, but that kind of thing doesn't appeal to me. I've always thought that heavy metal was about spotty bottoms, and warts on the nose, that kind of thing. That's *my* way of looking at it, but others see it other ways, let's not knock it.

There is a glam and make-up band, and I won't name names, who've toughened themselves up lately, and that's a good thing because you can only rely on the look of your band for so long, at the end of the day what counts is what comes out of those speakers.'' □

Bob Leafe

DEMO DERBY continued from p. 28

KILLER ELITE:
'88 DEMO

Killer Elite have managed to do to me what very few bands have ever done, and that is to leave me sitting on my bed, facing my stereo with clipboard in hand, utterly speechless. So this means that this band has amazed me to the point of losing the power of speech, right? Not quite. Bands such as Slayer or Metallica who can strike an emotional nerve in my body with each and every listen will also cause me to babble endlessly as my guts liquify. So leaving me speechless is definitely not in any band's favor.

Killer Elite's attempt at listenable music is nothing short of a miserable failure. In fact, this demo is one of the worst things I've heard in quite some time.

The production is sick; so sick that it took me a good few minutes before I figured out that they're a death metal band.

The vocals are hideously amateurish, the songs have no dimension and are easily forgettable, and the musicianship is deplorable.

A demo such as this makes me question the mentality of the culprits.

Killer Elite/P.O. Box 2428 MBS/ Ocean City/Maryland/21842

—Jeff Kitts

SALEM SPADE: WITCH HUNT 1991
'88 DEMO

Young, unsigned progressive heavy metal bands attempting to flawlessly mirror their successful idols usually do so with miserable results.

Such is definitely not the case with Colorado Springs' Salem Spade, a young band making their debut on the scene with their current demo *Witch Hunt 1991.*

Without intentionally trying to blacken the character of any musician, I would honestly have to say that the members of Salem Spade would willingly relinquish vital body limbs in order to be Iron Maiden. From the opening riffs of this five song, very well produced demo, strong traces of Maiden from different points in their career are evident throughout.

Obviously Salem Spade aren't out to impress anyone with their degree of originality, but overall their brand of Maiden/Queensryche inspired metal is executed with about as much class and professionalism as is to be expected. The musicianship is first rate and the songs are surprisingly well written considering the ages of these talented lads (15, 17, 18, 21, and 22).

They're nothing you haven't heard numerous times before, but Salem Spade's demo definitely merits a few listens and it should peak the interest of any Maiden enthusiast.

Salem Spade/151 Del Oro Circle/ Colorado Springs/Colorado/80919

METALLICA
continued from p. 7

"This is really the most prepared we've ever been for an album," Lars adds on another note, "and, it was done on purpose. We didn't really want the *Puppets* thing to happen again. This time around we didn't make any arrangements with studio time until we knew that we were ready to go. We went into the studio at the end of January and we basically worked every day until May 23. On May 23rd we finished, and I walked out of the studio at about 3 o'clock in the afternoon and went straight to the Troubadour to do sound checks for our two club gigs. Then, two days later we flew to the first Monsters Of Rock gig. It was cutting it a bit close."

Life on the edge, huh Lars? And yet, just another nonconventional feather in Metallica's cap. Speaking of nonconventional, let's get to the real meat of Metallica, THE SONGS!

"This time around we wrote just before we went into the studio," Lars recalls. "At that point in time when we started writing for the *Justice* album, it was 2½ years since we'd written the *Puppets* album, and in that amount of time, a lot of ideas had accumulated. The way we work is, basically, when we come across an idea that happens at a soundcheck, or when someone's drunk in a hotel room, we throw it down on what we call a 'riff tape', and all that shit gets put away until we start writing. This time, when we sat down, me and James started getting the basic shit together, the songwriting and stuff. We were kind of avoiding in for like 7 or 8 months, and we had so many tapes to go through. So, we went through all the tapes, all the riffs, and picked out the best things that could be made into song ideas. We just sorted out the good shit from the less good shit, and went from there."

"Playing fast is fun, but it's just as great as playing slow or trying to create energy or different moods and tempos."

Metallica have amassed quite a number of 'riff tapes'—some even dating back to their inception, and make no bones about using some of their earlier ideas, for their newest creation.

"There's one or two things on the new album that are really old," confesses Lars." You have different outlooks on different things at different points in time, and if you go back and listen to the stuff we did back then, we have a totally different outlook on it now. There's one riff on the album that's really old, dating back to the time of right after *Kill 'Em All,* and there's one used for the instrumental, "To Live Or To Die." Those seem to be the main ones that stick out. That's about it. One of the subject ideas, for the song, "One" is a subject that we had talked about for 3 or 4 years but never actually got it together. It's basically about the thoughts and feelings that a person would have if they had no arms, legs, speech, or hearing—basically like a living consciousness. We finally put the idea together in the song, "One."

Yes, a very bizarre and melancholy subject indeed, but then, quite typical of the Metallica lyrical-sentiment catalog.

"All the ideas that we get come completely from within ourselves," Lars stresses, "but in order to gain further knowledge, we may sometimes look into books about that certain subject. With this song, "One", we had the idea of what you would feel like if you were in this situation. We usually tell our manager Cliff Burnstien, who we work closely with on those things, cause he's really in touch, and he told us about a book called, *Johnny Got His Gun,* which is a story about a guy in a similar situation, who was in a war. James read the book and got an idea from it, and so the lyric ideas were from that. I know that a lot of bands read a book or see a movie and then they'll get influenced to write a song. With us, it's the other way around. We get an idea, and in order to try and find out some more about this idea, we'll look into it. I won't use the word 'research', because that sounds more like a college paper."

"This time around, the main ideas came from James and myself," he continues.

"There were a couple of different ways they came about. Either we had a really strong song title but no subject to go with it, or we had a subject with no song title. You start with what you have. We sit and talk about it. For example, take the song called, "The Shortest Straw." That song title was there before the subject. To me, that title sounded like something I've been interested in—the whole idea of blacklisting in the 50's, in the entertainment industry. There were a whole load of people, and entertainers who had ideas that were different from the norm and hence they were blacklisted and couldn't get jobs because they didn't fit in with the mainstream. So, James had that title, and I came up with the subject matter.

Frank White

Then we went to a book called *Naming Names,* which was about the 50's and blacklisting. Actually, it was about the most blacklisted author, Dalton Trumbo who also wrote the book I mentioned before. That was kinda weird."

"Dyers Eve" is another song title that James had that sounded really strong. It didn't mean anything. As a matter of fact, there's no such word. It just sounded cool and looked really cool when we wrote it down. The subject idea was a story about a kid that's been hidden away from the world in his upbringing; his parents would always hide him away from what was really going on. Then, when he went out into the real world, he couldn't cope. That song title fit really well with the subject. The guy wrote his parents a letter in the song, saying

that he was contemplating ending it all."

"With "Harvester Of Sorrow", Kirk had the title, and James had the subject that would go along with it. It's about this normal kind of guy, f**kin, you know, 9 to 5 kind of guy with the typical 2.2 kids, half a dog, and all that shit. One day, the whole f**kin security and repetitiveness finally gets to him and he snaps. The title fits."

"But, I don't like to give away the stories to our songs," Lars adds candidly. "We prefer to write most of the lyrics indirectly. Take Queensryche, for example. I really like their stuff, but the way their lyrics come across, the whole idea of being very direct and right in your face, it only gives you one way to understand it. We're real subtle about it. We have our own ideas of what the songs are about. We want people to pick up on them from a lot of different angles, so they can interpret our songs their own way. We really enjoy being a little less forward about these things. This way more people can get into it the way they want to without you hanging a f**king sign in front of them to see!"

Ross Halfin

But Lars, there is a sign, and it reads, *And Justice For All.* Actually, it should read *And Justice For All Metallica Fans.*

"That's just the title track of the album," Lars makes light of my weighty compliment. "We went through most of the titles we had for songs on the new album, and tried to see if there were any possible album titles in there. *And Justice For All* just seemed to be the strongest. As I just said, we try to be a bit more indirect with our lyrics, than most other bands. With the title *And Justice For All,* there's a lot of different ways of looking at it. It can be sarcastic, or go along the lines of things that are happening in our justice system. On *Lightning,* we tried to write about what people felt like at the time of death. *Puppets* was a bit more about things like manipulation. The new one seems to be lurking in the areas of justice, rights, and freedom—crap like that. It's a very strong title, but it's not too direct. I personally like it because I think it's a bit sarcastic, and I'm always one that's up for sarcasm."

Yes, we're quite familiar with Metallica's sarcastic wit, which is sometimes mistaken for arrogance, and obnoxiousness. Metallica, may have their own brand of humor, (which they readily admit to being of the back-biting variety), but they do not, in any way, let it get in the way of their professionalism. Actually, I can't speak for the whole group, as I have not encountered them enough to form a valid judgement, however, Lars Ulrich proved his allegiance by calling me three times, to finish up our interview.

"Yeah, I think we're a bit more responsible now, in everything we do," Lars agrees. "More mature or sensible in you know, like getting as much sleep as we can before a gig. Trying to be as rested as we can be, and not drink ourselves f**kin' silly and so forth . . . A couple of years ago we'd go out and feel that the crowd was not completely with us, not going as well as they could be going. We felt that things weren't going right for us. We really gave it an effort to try and turn things around instead of just saying, 'well, who gives a f**k?' I guess from that point of view, we treat that with a little more respect than we used to."

'RESPECT', ah, a key word, and something that Metallica has finally gained, from their peers as well as their fans. Finally, the music community is taking Metallica seriously, and, it's about time!!!

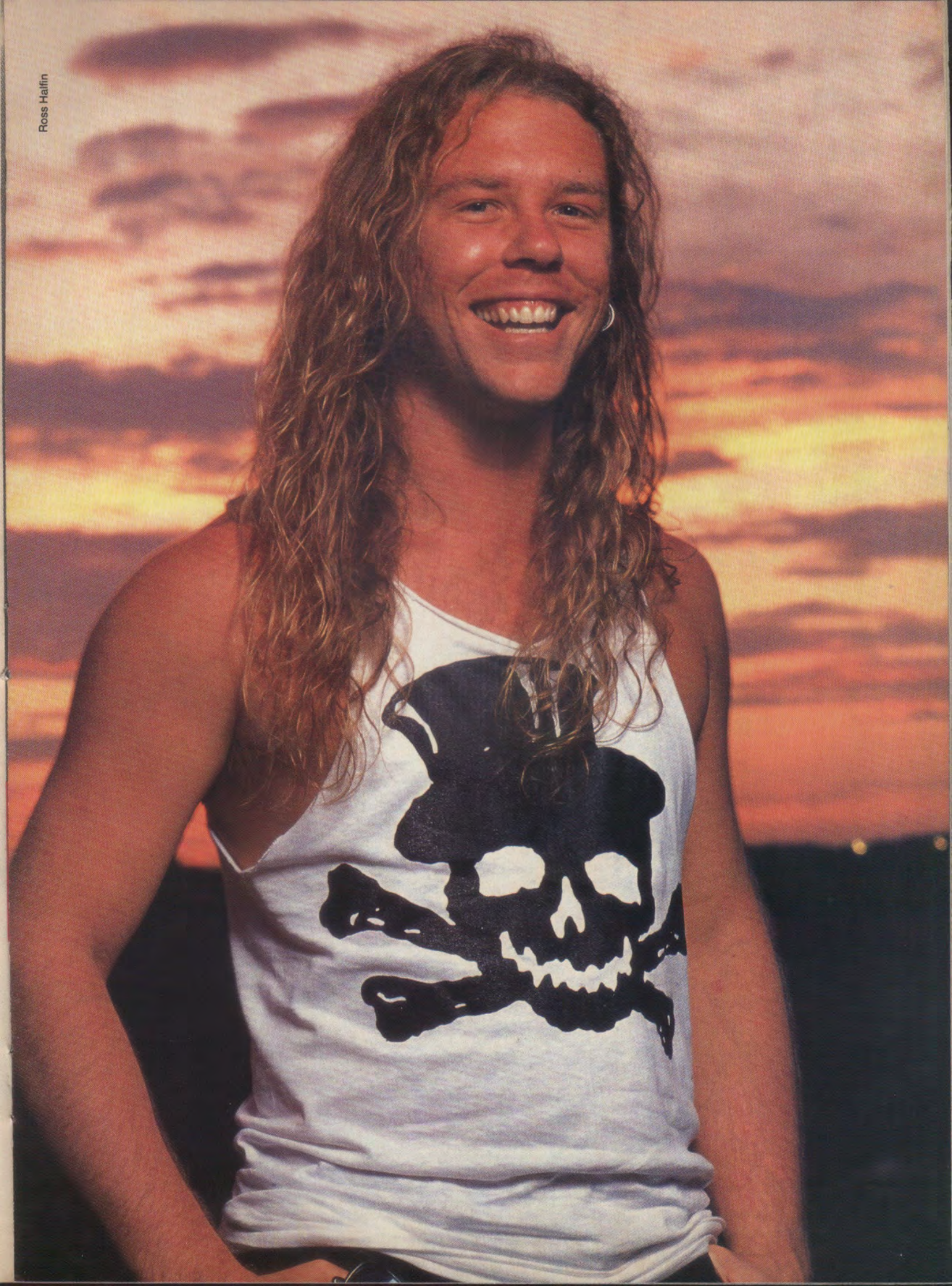
Take, for example, the most recent Monsters of Rock tour. Did you know that Metallica was taking the cake in merchandise sales? Even over the mightly Van Halen? Surely something to stand up and take notice of. And, I wouldn't be the least bit surprised to find out that almost half the Monsters crowds were being pulled in by Metallica alone! Hey, call a spade a spade, and this year Metallica is cookin!!

"Selling more merchandise than Van Halen in some of these situations is obviously a big thing for us," says Lars proudly, "but it's not something that we want to brag about. We're kinda more humble than some other bands. We try not to think about shit like that too much, because once you start thinking like that you may start altering the way you go about things, and then they come out less instinctively. That's when you're really in trouble."

"Obviously, it's cool that we're starting to really catch on . . . I'm starting to think that some of the more older, more established bands—I don't need to mention any names . . . I think that some of these bands have always thought of Metallica as a bit of a joke, like, 'what is this f**kin' Metallica bullshit? Why are all these kids into it?' And I think that finally we're starting to get a bit of respect and recognition from some of these bands who are realizing that, yes, we can play; yes, we can write songs; no, we are not as one-sided as some of the categories that we always get put into, that we have a lot more to offer than most of the bands that we usually get associated with, and so forth. And it's like, yes, we ARE a serious force to be reckoned with. I think, if anything, that's what we're showing some of these more established bands now, and, I'm pretty happy about it."

Who wouldn't be, Lars? You're doing it your way, with no compromises. Living life in the luxury-lane, Metallica-style.

Note: The Sgt. Lt. General H'eve Metal has warned that Metallica is not for everyone, but could be a very pleasant experience if induced in small doses. With more intensive amounts, however the risk is your own. This has been a public service announcement from *Metal Mania* Magazine. □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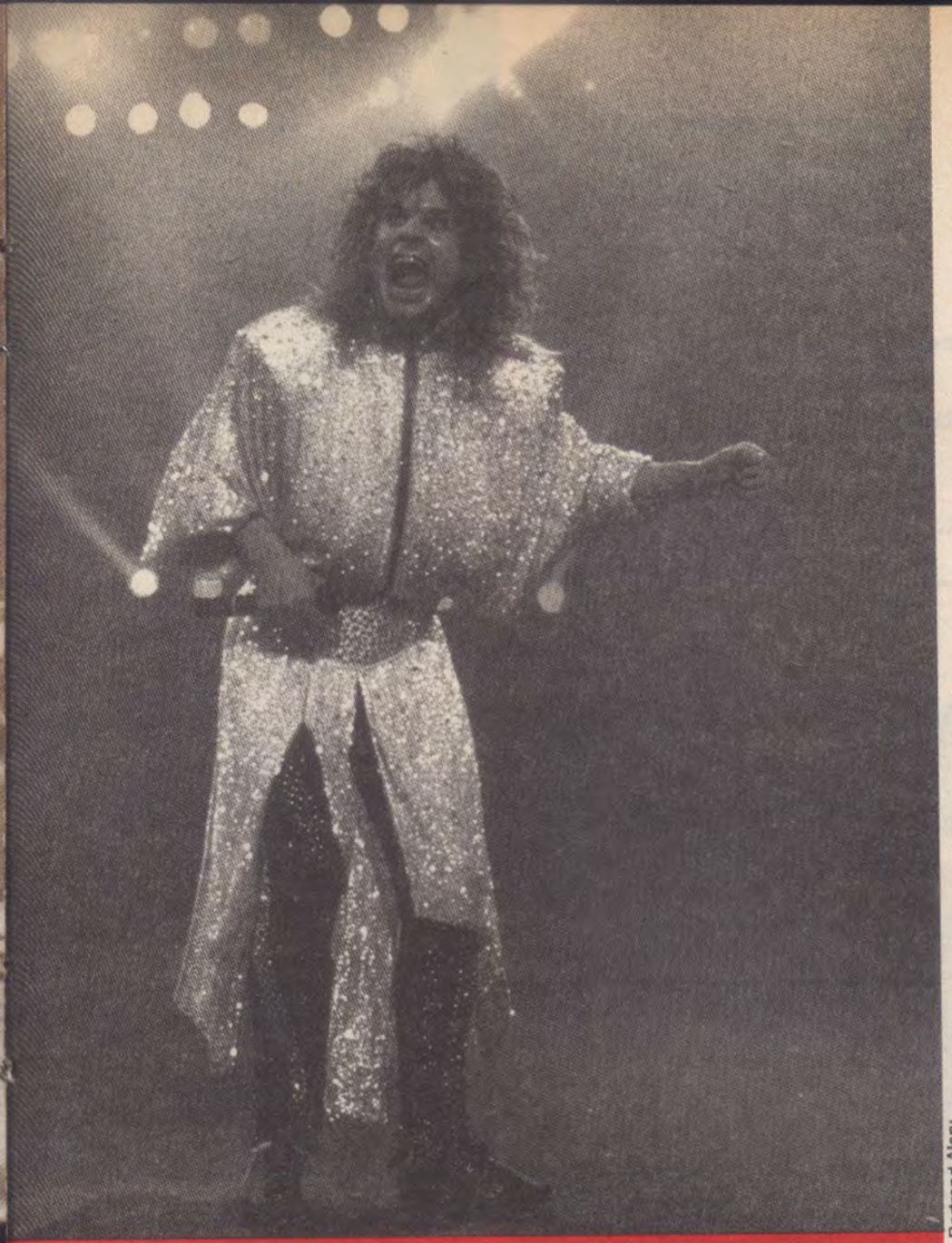


Bertrand Alary

OZZY OSBOURNE: STILL BATTY AFTER ALL THESE YEARS

By Anne M. Raso

When *Metal Mania* recently caught up with Ozzy Osbourne at his luxurious suite in New York's Parker-Meridien Hotel, he had been on a severe drinking binge which had started at a Hard Rock Cafe press conference the day before. The conference was to announce Jake E. Lee's replacement Zakk Wylde, and The Oz was in high spirits, hamming it up for photographers and playing with daughter Amie. But Ozzy went out partying that night, and it definitely reflected in the next day's slew of press interviews. But through all his personal problems, Ozzy's still one of Rock & Roll's true greats. . .even though he is kinda batty. Read on and see for yourself.

There he sits, looking as crazy as a loonybird . . . well a *well-dressed* loonybird. Ozzy is reclining in an over-sized chair in a very modern Parker-Meridien suite (in New York's Central Park South area), holding yet another bottle of wine that he's about to polished off. (Keep in mind that it's only 11:30 a.m.!) He apologizes for his drunkenness, but it really shows in his speech. He's slurring his words, but other than that, he's pretty much the Ozzy we all know and love.

But then something odd happens: Ozzy starts rambling on about how he's really two people wrapped up in one body. First, there is John Osbourne, down-to-earth family man, and then there's Ozzy Osbourne, who is possessed by this need to drink and do crazy things. This reporter found it to be quite a challenge to interview two Ozzy's—after all, one is definitely enough.

Ozzy went into detail about his split personality as he periodically poured *vino* into a very elegant crystal glass (there's no slurping off the bottle for this wealthy and high-class rocker): "I think that Ozzy will be here long after John is gone—I think that someone else will get possessed by his spirit. Ozzy is awesome. He has power, incredible power. I have to walk around with this f**king monster inside me. It's truly a weird situation to be in. Ozzy likes to create mayhem; he's like this wild thing inside me. Onstage, he's always dancing in my head."

The "John" side of Ozzy would like to retire and hang out on his English estate, cooking breakfast and "gadding about" (as displayed in *The Decline Of Western Civilization Part II: The Metal Years*). But Ozzy's dying to get back on stage when the new LP comes out in September. "He's driving me nuts to get up there and do it again [go back on the road]. He's constantly knocking around in my head going, 'Get up there. Get up there. Get up there.' It's driving me crazy, man. It's some kind of devil I've got inside of me. I tell you no lie: it's some kind of demon I have within me."

While Ozzy admits that he's the most nutty out of today's bunch of metal madmen, he believes that all Rock & Roll people are a special breed unto themselves. "We are self-destructive in a ridiculous way. We are very fortunate people at the same time. We act roles on an hourly basis, but the bottom line is that we're all possessed."

Possessed? Oh no, the PMRC ladies aren't going to be too happy when they read that The Oz considers himself "possessed." Ozzy clarifies that when he says "possessed" he doesn't necessarily mean it in the evil sense. He explains, "Can you not be possessed with *joy*? Rockers are fun-loving people. That's what gets me in this society. You mention the word 'possession' and everyone thinks of

The Exorcist and 'Your mother sucks socks in hell.' It's not that way.

"Somebody asked me, 'Who do you want to open for you on your next tour?' And I said, 'Jim and Tammy Bakker.' Well, what's the difference between Jim and Tammy Bakker and Ozzy Osbourne? Who would you trust with your life—me or them? *I* certainly wouldn't trust my life with them f***in' dickheads."

Ozzy reveals that outside of trying to recruit Jim and Tammy for his next tour, he's got lots of other interesting projects up his sleeves. When we pressed him for information, however, he just replied, "There's loads of things in the frying pan, but I can't make any announcements now because my plans always change. Like, I made the stupid mistake of saying I was going to be a movie star last year. . .and now I just want to be Ozzy."

The Oz admits to being a "hopelessly lazy person," but his fans could hardly call him lazy when he spends at least nine months out of the year on tour. When asked if he wants to get into projects outside of music, he responds, "No, I'm too lazy, basically. I could've achieved a great deal more than I have if I hadn't been so lazy. I'm always saying, 'I don't want to do this and 'I don't want to do that.' "

Ozzy attributes his success not to hard work but to the fact that he has always been someone who's gotten a lot of attention from fans—whether it be for putting out a great album like *The Ultimate Sin* (which he despises and calls the ultimate sell-out) or for the world-famous episode where he bit the head off a bat on stage.

Oz tells *Metal Mania*, "Ninety per cent of Ozzy is word of mouth. Longevity is my best friend. I have longevity—I am down on my knees one day and flying high the next. I will not die. I will not go down. They can't hold me down 'cause I'm a f***in' Rock & Roll rebel. I'll come and spit in the President's eye. I don't give a f**k, man.

"I am Ozzy and I always will be Ozzy. He didn't f***in' shortchange anybody. Like on the last album, I feel like I shortchanged a lot of people. I shortchanged *me* for one. I let some producer [Ron Nevison] come and f**k up my album. The fact that it went to Number Six doesn't mean shit to me. I wasn't happy with it. I can't lie to *me*. I have to live with myself. I have to get up in the morning and look at myself in the mirror, and go, 'F**k, what did you do yesterday? You made a dick of yourself."

"I tried to go into the Betty Ford Center—it didn't work. I don't want to know this real f**kin' world. This real world sucks, man. I want out of it now. I'm an illusionist—I want to get out of reality, man, because the real world is more f**ked up than my world."

It's obvious that Ozzy is not trying to mellow his image like so many other rockers are. Even though "Suicide Solution" caused such a controversy last year when an Ozzy fan committed suicide and his parents blamed the song on their son's death, Ozzy is not trying to mellow himself out in order to gain parental approval. (By the way, would that suicide have been so controversial if that kid committed suicide as a Lionel Richie song played in the background?!)

Oz explains, "I want to be the Rock & Roller that parents love to hate. I love people who don't like me. If you don't like me, then stay away. The whole mystique about Rock & Roll is about being a *baddie*. I used to go to the cowboy movies when I was a kid and I used to love it when the guy in the white suit got the shit shot out of him. I always wanted the bad guys to win."

Obviously Ozzy just relishes his notoriety, and it's what keeps him interested in the music business (which he's now been in for 20 years, believe it or not). "One thing about Ozzy Osbourne—if I was to drop dead right

Mark Weiss/MWA

Eddie Malluk

now, I'd still be remembered in 25 years. I've made my mark. I've definitely made my impression on the world. I haven't filled everybody's head with politics and bullshit. I've been *real*; I *am* real. I am Ozzy. I don't re-hash versions of "Shot In The Dark" every five minutes so that I can have hit singles."

Despite this stance against "going commercial," Ozzy says he would love nothing better than a Number One album and single. "I would just *looooove* it," he exclaims. "But the only thing is that when you get a megarecord, you've got to follow the f**king thing up. Take Michael Jackson as an example. *Thriller* sold 40 million albums; now if his latest album, *Bad*, winds up selling 39 million, he's going to be looked on as a failure."

Ozzy's not losing any sleep over the new record—he's got a lot of confidence in it, but if things don't pan out, it's not going to change him any. He reveals, "I can't be anybody else but what I am. I am *me*, I am *Ozzy*. You either take me or you don't. I'll be loyal to my people for as long as they want me to be around and I'll try my best to give my best. Nothing but the best is good enough . . . and I ain't going to sell short for any f**ker, man, because in 10 years time I'll still be around but a lot of these people won't. I suppose a lot of these people *don't want* to be around in 10 years' time."

"I'll be around because I have loyalty [from my fans]. That's the thing about Rock & Roll . . . it's like the Pied Piper. How can you lead people up the garden path and just ditch them when you've got enough dough? I could've retired nine times over, man. I don't even know how much dough I make—and I don't want to know. I just get it, make it and spend it. I don't even think about my finances . . . I *live*."

"You see, in Rock & Roll, everyone wants to make a million dollars. I made millions of millions of dollars and I f***in' trashed 90 per cent of it. But I'm still here. I've had fun with it."

"I had an idea when I was a young man—I wanted to be a millionaire. I said, 'How can I become a millionaire? Rob or steal?' And finally the finger pointed to Rock & Roll. When I was 21 years old I was a millionaire. I thought, 'Well, I'm 21, and I've got a million pounds. I've achieved my goal—what should I do next?' It's all materialistic crap—you can't take it with you, man."

At this point in *Metal Mania*'s interview with Ozzy, he started reflecting on the megasuccess of *Tribute*, and gets bleary-eyed when he discusses the late, great Randy Rhoads. He reflects, "I had that album [tucked away in a studio] for five years, and I had no intention of releasing it specifically on the five year anniversary of Randy's death. And, I wouldn't release it without his mother's consent. His mother phoned my wife before Christmas 1986 and she said, 'Do you still have the album?' And my wife said, 'Yeah.' And Randy's mother said, 'I'd like you to release it.'

"I mean, I lost a *guitar player*, she lost a *son*. Every single anniversary of his death I send a wreath [to his grave]—and I will do it every year for as long as I live. I'll never forget the guy; he was a wonderful person.

"His mother was the one who started the idea of the album being released. She was even there for the promotion. She's a wonderful woman; a lovely, lovely lady. I went to his grave again and my heart broke. I miss the man on a daily basis. It's really sad because the kid was just beginning to make waves. He was cheated, I think."

"Somebody asked me, 'Who do you want to open for you on your next tour?' and I said 'Jim and Tammy Bakker.'"

Ozzy's remembrances of Jake E. Lee are not as fond—Ozzy now reveals that he and Jake barely spoke, and he feels that they didn't know each other half as well as they should have. Ozzy explains, "We were together for four years and he must've said five words in four years. He was never like a buddy—and every now and then he'd come off this cloud and just be normal for a half-an-hour and then go back [to being his old self] again. I cannot work with someone like that."

"I read an article about Jake where he said he couldn't handle me when I was drunk. He should look at himself when he's f**kin' *sober*, man. Rock & Roll is Rock & Roll, man. I'm not going to sit here and slay Jake E. Lee 'cause I love him. I love him as a player; I love him as a guy. There was a communication breakdown and I thought, 'Hmm, what the hell happened here?'"

Ozzy admits that most musicians who come into his band eventually develop ego problems—that once they get a taste of the glitter and glamour, there's no turning back. Oz explains, "What happens is, they all come along, they all see the big mega-stage show and the glamour and all the rest of the stuff that goes along with it. and they all think, 'Well, Ozzy's got it, why can't I?' It's there for the taking if you can do it. I don't hold anybody back. I don't want to hold anybody down. I treat everyone fairly, but I don't deal with the business side [of the music]. It's purely my wife's territory—that way, nobody can turn around to me and say, 'You ripped me off.' I say, 'You negotiated with my wife and I don't want to deal with money ever.' My job is to make music and to just get on with my life."

Ozzy recently got his personal life in order when he took a year off before the recording of the album this spring. He says, "I just couldn't take the pressure anymore—I needed some time to myself. The pressure I've been living under the last 18 years has been awesome. It's not healthy. I'm getting f***in' fatter by the day because I don't do anything, anymore."

It's hard for Ozzy to manage his home life and his professional life—again, it's John and Ozzy at war. "This year's been very difficult because although I got time off, I bought a new house in the country and we've been moving from one house to another, and I had to find a new guitar player. It was the last thing in the world I thought I'd have to do. But come January, I couldn't take the relationship with Jake E. Lee anymore."

"People ask me, 'What are you going to be doing in the next year?' I don't know. I just hope I don't have to deal with a lot of music business bullshit. I hate that side of me—the business side of me. That's *not* Ozzy, being this schmoozer going. 'Hi there, George. It's so good to see you. Oh, hi Bill.' You know, the bullshit side of rock."

One thing Ozzy *isn't* about is bullshit, and that's what makes him a legend in his own time. He tells it like it is, does any outrageous thing he wants to, and doesn't give a shit what anybody thinks of him. "I am real," he concludes as he opens another bottle of wine. "I don't sell short for anybody, and I will never sell short for anybody." And that goes for Ozzy *and* John. It might be hard to comprehend that Ozzy has a split personality, but hey, aren't two batty guys better than one? □

DEATH

by Jeff Kitts

Death. Some fear it. Others eagerly anticipate stepping off the merry-go-round of life. And there are those, like myself, who have no use for being eternally confined to a box in the earth at the present time, but are still curious about it just the same.

I suppose the only death one will ever have the pleasure of experiencing more than once is 'Death', who are easily the world's most excruciatingly brilliant death metal outfit ever.

Death's history is far too confusing and irrelevant to plunge into here, but it has taken Chuck Schuldiner (the only member that has stuck it out since the beginning) through an array of short-lived partnerships as well as relocating numerous times between Florida, California and even Canada, in hopes of securing a solid line-up.

A slew of demos throughout the years allowed Death to remain a prominent force in the underground circuit regardless of the fact that most fans never had a clue as to the current whereabouts of the band, or who was in, and who was history.

"At times I came very close to quitting, but I always knew that eventually things would work out, because I love playing death metal so much," says Chuck.

Death's ninety-second (or so it seemed) and final demo, *Mutilation* (1985) paved the way for the band's first offer from a record label (Combat Records), which they heartily accepted.

Without further delay, Chuck, along with drummer Chris Reifert began preparing new material and sharpening the older songs until finally the *Scream Bloody Gore* album was completed and eventually released in early 1987.

The album's superb package of a dozen songs brought death metal to new levels of brutality and proved that Death had

Frank White

Frank White

amounted to being the epitome of the grungy genre. Even with stunning offerings from Voivod, Artillery, and Testament, *Scream Bloody Gore* has this writer's vote for the best album of last year.

Frank White

"I think you're always going to have a couple of gripes here and there, but overall I was very pleased with "*S.B.G.*," states Chuck.

But as Chuck explains, situations arose and things once again began to crumble around the poor old guitarist/vocalist/lyricist.

"After *Scream Bloody Gore*, things got a little messed up. I wanted to move back to Florida and Chris didn't want to leave California and make such a big move, which I fully understand. We parted but remained friends." So Chris (who now pounds the skins and growls for his own death metal act Autopsy) and rhythm guitarist John Hand, (who didn't have anything to do with the album) were just memories, and Chuck headed back to Florida, alone.

While back in Florida, Chuck received an unexpected phone call from original band member and co-founder Rick Rozz who, at the time, was involved in a personal war with Chuck. "We were still on bad terms at the time," recalls Chuck, "but we eventually straightened out our differences and started playing together again."

"This lineup is great. Everything's working out perfectly and I couldn't be happier with the members or the material."

Ah yes, the new Death material. The shivers are starting already.

Leprosy (Combat) is the title of Death's current masterpiece, and with the contributions of a solid lineup it exceeds the superiority of the debut and ranks as one of the years finest.

"I think the new material is much more entertaining," boasts Chuck. "We're playing much more solidly and everything is structured much better."

Never before has a death metal album contained such angry, vicious riffs, monstrous vocals, or awesome songs as those on *Leprosy*.

"The music is still ultra-brutal," says Chuck, "but Dan (Johnson—the producer) gave us a better, cleaner sound than Randy (Burns) did on "*S.B.G.*".

Leprosy in my book is a winner, plain and simple.

With a history of troubles behind them, a major tour ahead of them, and the new album currently dazzling fans everywhere, the members of Death take a rather unconventional position on the subject of success.

"We want to make as much money and become as popular as we possibly can," states Chuck truthfully. "Just because we love playing so much doesn't mean that we don't want to live comfortably. Any band that tells you different is lying." □

OVERKILL: "INJECT THE METAL"

by Jeff Kitts

Bob Leafe

For years now, drugs and heavy metal have been considered by some to be virtually interchangeable taboos. Metal is the roadway to drugs and drugs are the center of metal, or so many parents, P.M.R.C.-type organizations, and your average everyday morons choose to believe. Both can give feelings of exhiliration. Both can produce images in the mind. Both can be taken in large or small doses, either with a group or by oneself. Both can send the user on a roller coaster ride of emotions, attitudes, and ideas. Both cost money. I guess the only significant difference between the two is that drugs kill, and metal is undeniably harmless.

Under The Influence is the title of the current album from New Jersey thrashers, Overkill, but contrary to the suggestive name,

drugs have no place in the album's theme. "The title has nothing to do with drugs or alcohol," explains Bobby "Blitz" Ellsworth, Overkill's charismatic and highly personable vocalist. "It basically means under the influence of the music."

For the past four years or so, addicted metallers in the N.Y./N.J. area have been furiously injecting lethal does of pure Overkill with no hope of detoxification.

"We consider the official birth of Overkill to be back in 1983 when our guitarist, Bobby Gustafson, came in and replaced Dan Spitz, who left to join Anthrax, because that's when we started writing original material," says Blitz.

Soon afterwards the band made their first attempt at recording, and the result was a demo entitled *Power In Black*. Bobby shares his feelings on the subject of that now-classic tape: "I feel it was a fantastic representation of the band at that time. We wanted pure Overkill and we got pure Overkill. It was like a baby's first steps."

Overkill got their first taste of manipulation by record company "pin-heads" (as frequently dubbed by David Letterman) in late '84 with the release of their first record, a self-titled E.P. on Azra Records. Bobby provides the details of the dispute: "The guy running the label was, in a word, an asshole. We put $2,000 into artwork which never showed up on the cover. Then, after the album had been out for about a month, he told us that he wasn't pressing any more copies because it only sold 150 copies, and he gave us a check for 70 bucks!"

"This was definitely a much better representation of what we were at the time," says the cat-eyed, blond-tendriled Ellsworth on the subject of that ill-fated mini-L.P. "It took us from taking our first steps to actually walking. We weren't walking too well, but we were walking."

The shock of being screwed by Azra was easily absorbed on Halloween night of that same year, as it was the night that Megaforce Records entered the Overkill picture. "We were at L'Amour (in Brooklyn, N.Y.) opening for Anvil," explains Bobby. "Megaforce was there to see Anvil, and we ended up getting signed!"

The result was that Overkill (Bobby Ellsworth, Bobby Gustafson, D.D. Verni, and Rat Skates) is now contractually bound to Megaforce for a whopping eight albums, the first of which was released in late 1985.

Bobby supplies some insight about *Feel the Fire*, Overkill's first full-length album. "I think we were a little bit more manipulated because we hired a producer. We should've stuck to our guns a little more instead of having him (Carl Canedy) tell us how to do things. We felt the performances were just great, but we were kind of unhappy with the production. I love the record, but I feel that it's not as big of an advancement as from the demo to the 12-inch.

It took the band over a year to manufacture their second album, and when they eventually did (March '87) they did so with the fury of a cyclone. The result was a masterpiece of a platter entitled *Taking Over*.

Taking Over is more of a representation of a band who knows exactly where they're going now," says Bobby, the 29-year old with a quick wit and refreshing intellectual faculties. "Now we're walking and we're walking well. We put out a product that we were all more than proud of, but now it's very professional and we didn't lose any of the feeling in our songs because of it."

Having been fortunate to experience the magnitude of an Overkill show no less than seven times, I always knew that it would require an almost perfect recording to preserve the event with justice. The members of Overkill feel they've done just that on a live mini-L.P. released earlier this year called *F**k You* (which is a song by the Subhumans that Overkill have been covering live for years). "You have to visualize

Overkill when you hear our records, and I think this definitely has a great live feel to it," says Bobby. "We didn't over-dub a single thing on it—that's exactly how we sounded that night and we were very happy with everyone's performances that night. We did it for the people who wanted to take an Overkill show home that night, and I think we accomplished that."

Following the release of that controversial disc, Overkill was faced with a disaster as long-time drummer Rat Skates opted to dismiss himself from the band. "He was very honest with us about the whole thing and he said that he wanted to start a family and be committed to that family," explains Bobby. "You have to respect a man who comes right out and tells the truth."

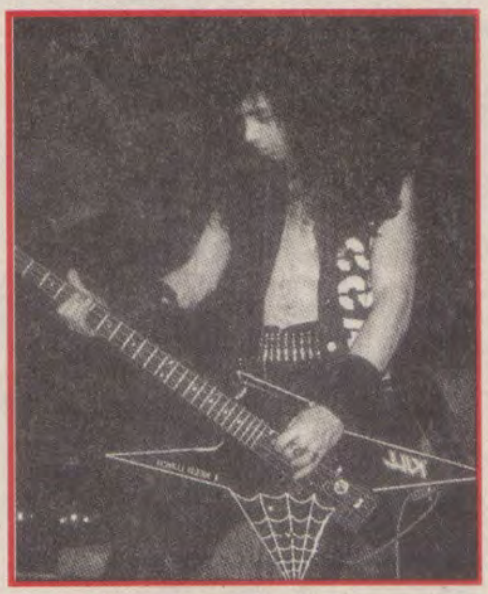
Bobby recalls the night at L'Amour when he publicly announced Rat's departure to over 2,000 stunned shaggy-haired Overkill enthusiasts. (I was there, and believe me, they were literally stunned.) "When I announced that he was leaving, I almost lost it right there on the stage, and I had to walk over to the side. It was just too much—almost like I was at a funeral after losing my brother. It was definitely a tough show, but it was also the greatest send-off New York could've given him—the applause was absolutely amazing."

But, as traumatized as the rest of the members were by the ordeal, Bobby acknowledges the positive aspect of the split. "Basically the whole thing pulled me, Bobby (Gustafson), and D.D. (Verni) closer together, even though the initial reaction was 'what are we gonna do?!'" says Bobby. "But after the panic died down we emerged as a stronger unit because we love what we do so much."

Taking the place of Rat atop the padded stool is Sid Falck, formerly the skins-slammer for Paul Dianno's Battlezone. "Sid (whose real name would've added a third Bobby to the already existing two) adds a little bit of a different feel to the band, but he still complements what we already have," explains Bobby. "Rat was the foundation of this band, and now Sid is, and if you rearrange the foundation, then everything on top of it will look totally different."

Long-time local Overkill devotees have always held a special admiration for Rat, and the majority of the lot are undoubtedly concerned with how Sid compares with Rat on a musical level. "The difference between Rat and Sid is that Rat has this God-given spastic energy—just like a ball of energy, whereas Sid is a little more conscious of what he's doing," says Bobby. "Rat would hit a cymbal so hard at times he'd lift himself right up off the seat!"

Sid's vinyl debut with Overkill



was released earlier this summer, and is entitled *Under the Influence* (Megaforce/Atlantic).

The album demonstrates Overkill's desire to churn out more refined and professional music while still remaining true to the heaviness, speed, and sincerity which have been subjects in the Overkill school for the past five years.

"There's a little more polish on this album and we didn't lose any of the edge," says Bobby. "*Taking Over* was basically a wall of sound without distinction, but now with Michael Wagener mixing the new album, we have the same wall of sound only now with distinction."

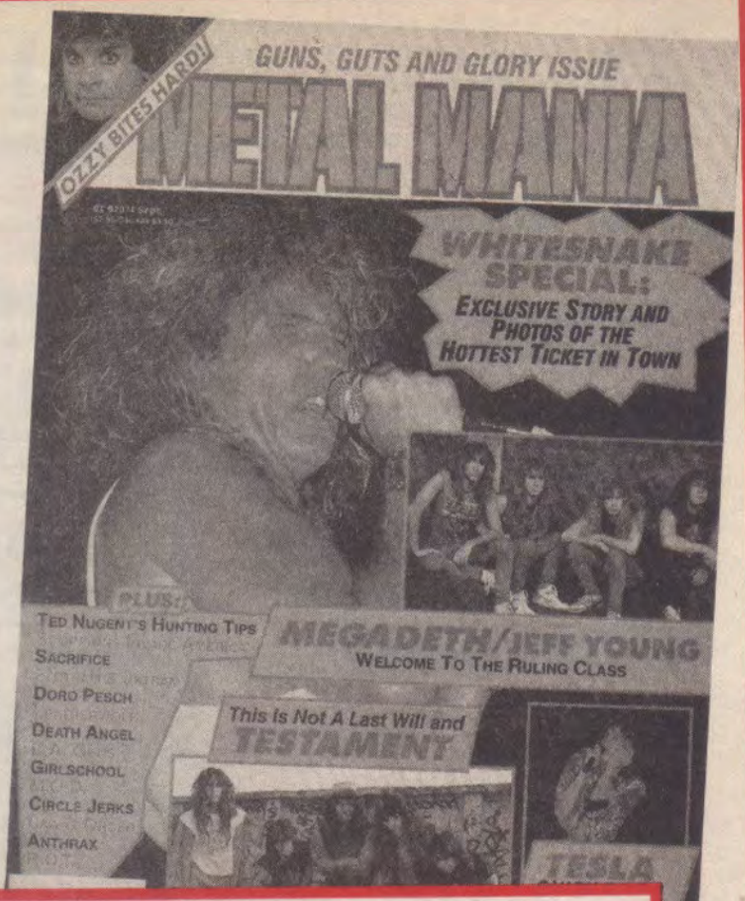
While Overkill have certainly garnered a respectable following worldwide, Bobby wishes the band's large concentration of loyal fans locally would distribute itself more thoroughly and he recognizes the importance of *Under The Influence* in order to accomplish this task. "I definitely feel that this is our most important release so far," says Bobby. "I know that Overkill is a worldwide name, but with this album it will become a much more respected worldwide name. We want to get out to the rest of the world what New York already knows."

Under The Influence packs nine songs, each sporting various tempos and degrees of power, with tracks like "Drunken Wisdom," "Head First," and "Never Say Never" leading the team in the heaviness department. Blitz has lost a bit of the sandpaper-like coarseness in his voice, giving him a much wider range and Bobby Gustafson's guitar work has improved dramatically. He sounds sharper and more confident of his true abilities.

From a lyrical perspective, *Under The Influence* contains many different themes and ideas, making the lyrical content as varied as the music itself.

Blitz, Overkill's chief lyricist, systematically plunges into conveying his thoughts into lyrics. "I basically write four kinds of lyrics—what I think should be, fantasies, what I don't like about life, and just nonsense," explains Bobby. "My way, you can't be wrong; I let the listener use his imagination with my lyrics. The only thing I try to stay away from in music is politics. If you have fun with the music, then I feel the underlying meanings in songs are just meaningless."

Metal addicts take note. You're dealing with a potent drug which could have drastic effects if not administered with the proper care. Click on the power, let the sounds of Overkill flow from your speakers, pierce your flesh and coarse through your veins. Within seconds your bones will turn to warm Jell-O, and a sensation will override your innards with the magnitude of the deadliest narcotic. So stay clear of all illegal stimulants. Inject the metal—there is no quicker ticket to the ever-distant world of pleasure. □



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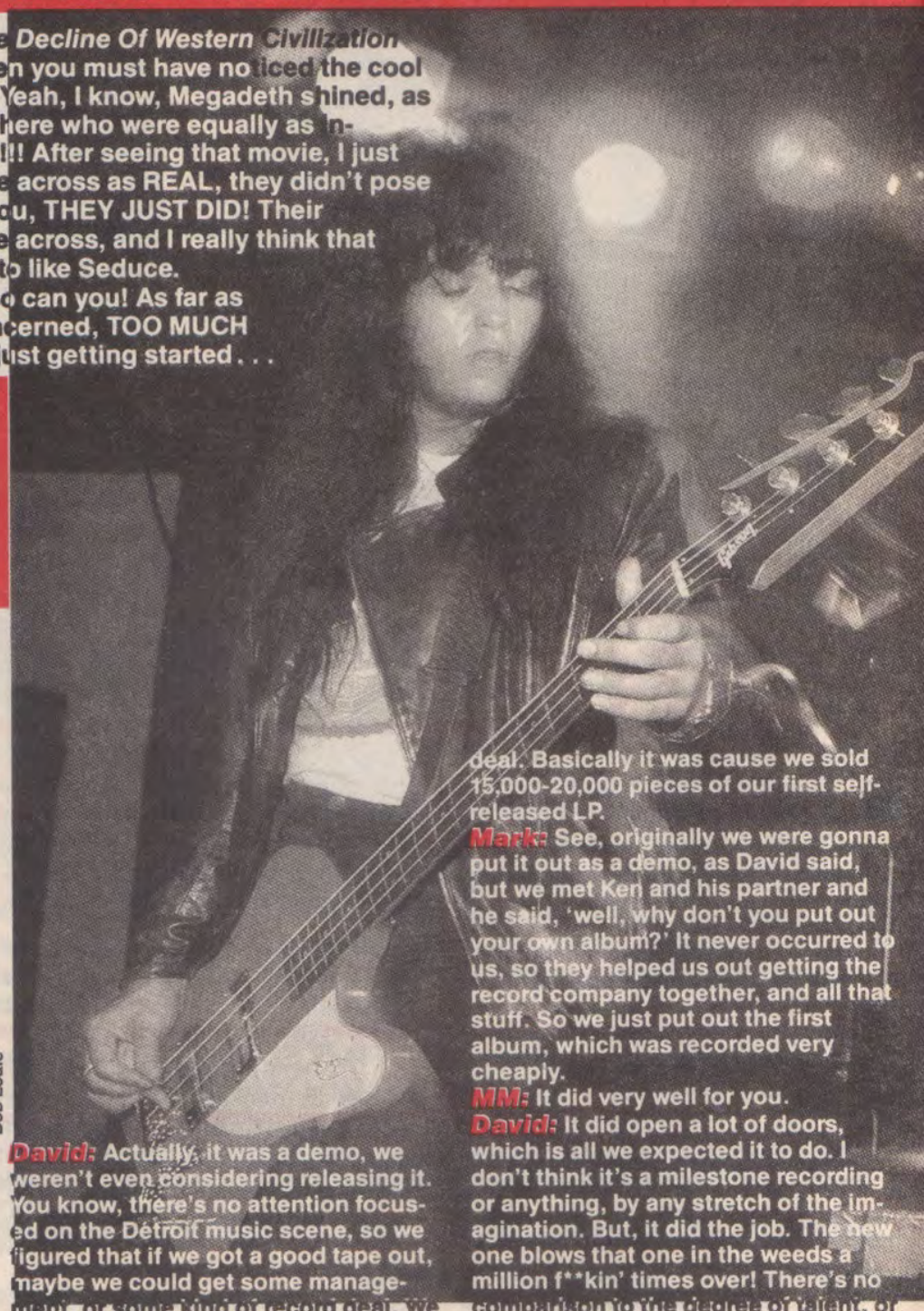
SEDUCE

COME AND MEET OUR JOHN WILLIES!

by Beth 'I've been SEDUCE-d' Nussbaum

So, have you seen the hot movie, *The Decline Of Western Civilization Part II: The Metal Years*, yet? If so, then you must have noticed the cool bands, the bands with real integrity. Yeah, I know, Megadeth shined, as usual, but there was another group there who were equally as interesting. I'm talking about SEDUCE!!! After seeing that movie, I just had to 'know' these guys! They came across as REAL, they didn't pose or primp, and they didn't try to sell you, THEY JUST DID! Their chic'ness (a new word for 'hip') came across, and I really think that pretty soon, it's gonna be very "in" to like Seduce.
Just thought I'd beat the rush, and so can you! As far as I'm concerned, where Seduce is concerned, TOO MUCH really AIN'T ENOUGH, but, we were just getting started . . .



Bob Leafe

"We don't limit ourselves to listening to just one musical style; heavy metal."

Metal Mania: Let's talk about your humble beginnings.

Mark Andrews: Well, we've been together for about six years now. Me and Dave started the band a while ago. We met Chuck but he didn't start playing with us until two years later. We've been with Chuck for about four years—we used to do covers, now we're all original. We just got signed to I.R.S. and now the next step on the ladder is coming upon us.

David Black: Very much so. We're so busy thinking about what's going on around us, everybody keeps asking, 'what was it like at first?' And, we've been so busy, I can't even f**kin' remember back then! We're tangled up with everything that's going on cause there's so much going on!

MM: Was Seduce your first band?

David: No. We were in a couple of different bands. This is our first good band, I think.

Mark: All our other bands were like learning processes.

David: Just bar bands. We didn't have real jobs, we played in bands to earn money. Then we thought of ways we could make a living at it and be creative with it at the same time.

MM: You stuck with it for a long time.

David: Yeah, and it's paying off for us.

MM: You had a first LP, you released before *Too Much Ain't Enough*. How did that come about?

David: Actually, it was a demo, we weren't even considering releasing it. You know, there's no attention focused on the Detroit music scene, so we figured that if we got a good tape out, maybe we could get some management, or some kind of record deal. We couldn't really get any interest with the tape, so we decided to press it cause we figured we'd sell some copies, and we'd attract some interest. When we did, it really hooked us up with some people, we started getting gigs out of town, then we bumped into Ken Waagner, who bumped into Ian and everybody at F.B.I and I.R.S., recorded some new demo stuff, and that's how we got our deal. Basically it was cause we sold 15,000-20,000 pieces of our first self-released LP.

Mark: See, originally we were gonna put it out as a demo, as David said, but we met Ken and his partner and he said, 'well, why don't you put out your own album?' It never occurred to us, so they helped us out getting the record company together, and all that stuff. So we just put out the first album, which was recorded very cheaply.

MM: It did very well for you.

David: It did open a lot of doors, which is all we expected it to do. I don't think it's a milestone recording or anything, by any stretch of the imagination. But, it did the job. The new one blows that one in the weeds a million f**kin' times over! There's no comparison to the degree of talent, or the degree of production, etc. It's totally different and totally improved.

MM: How about the songs? How have they changed?

Mark: It's a lot more progressive, not as far as musical style, it's just that we feel we're better songwriters now.

David: Yeah, the more you write, the better you get.

Mark: The first album was like the first songs we wrote, as a group. You

fine tune your writing and you improve on it, and hope the next one is even more improved.

David: So, now we've got it pretty much together, and when it comes time to record another one again it's gonna be all in focus. So, even though this one just came out and it's doing really good, the next one's gonna do great! What we're working on now is getting the material and stuff together, cause we're gonna start recording again in October.

MM: So soon?

David: Yeah, but that's just the initial starting point. It takes six months to complete it, so it won't be out until some time next year.

MM: That doesn't leave much time to tour for this album.

David: Well, pretty much we're touring and writing and doing everything at the same time. We don't take any humongous amounts of time to record, so it's only a week or two off.

Mark: We recorded *Too Much Ain't Enough* in two and a half weeks.

David: And not even a week of that was recording the tracks. Most of that time was spent mixing. So,we don't dick around recording, at all. We're done like relatively quickly.

Mark: Cause we record the songs the way we play live.

David: And there's no big production. It's not a Styx record. So, it's not really that hard to do, especially when you've got people like Paul Lani around helping you. It makes the whole thing real easy.

MM: How would you classify your music? You're not thrash but a lot of your songs are close to it.

David: I can only think of one or two, then the other ones are just a conglomeration of different writing styles. That's our angle cause everybody else is stuck in one groove, and so are all their records. We're not. We want our songs to all sound different—even though they still have power—they're not pussy songs, they can still pound! But there's no point in being able to set the needle down anywhere on a record and have every song sound the same, which is about what half the bands do now. The singer sings in the same range, all the songs are in the same tempo, in the same key. It's boring, and we try not to be boring. That's all it comes down to.

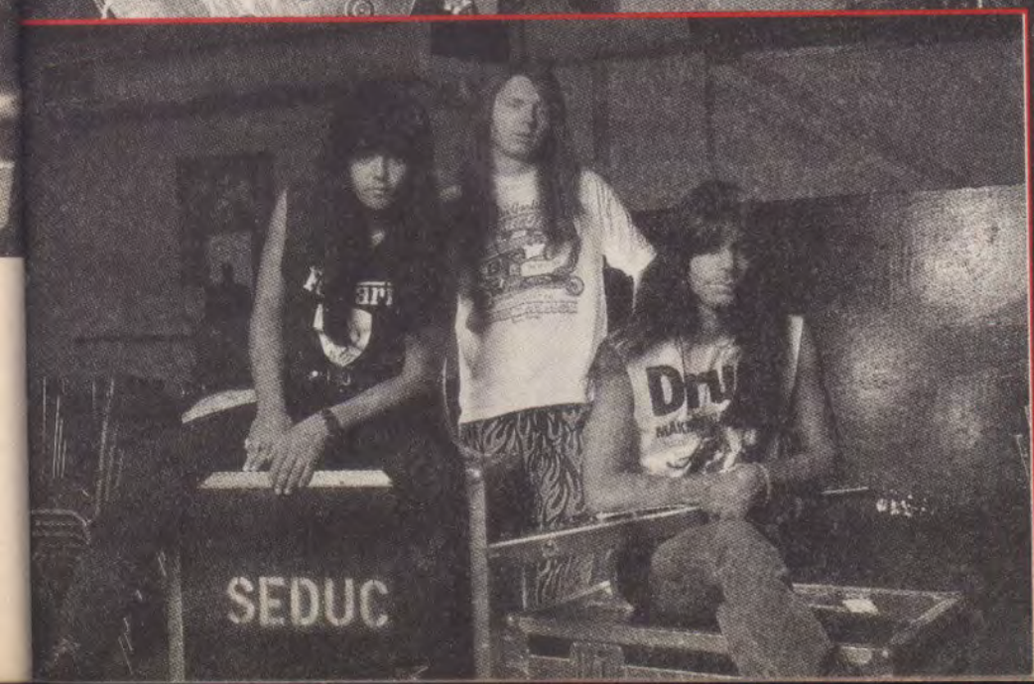
Mark: When we were shopping for a label a lot of them said, 'well, we like them a lot but we don't know where to put them.' Cause they're so used to putting people in categories, like thrash or commercial or whatever. So, they just said, 'wow, this song sounds like it could be on the verge of thrash, this one could be commercial, but with a lot of hooks in it. We don't know what to do with them!'

David: We just make our own category, you know? There's no point in trying to fit in to anybody else's. F**k everybody else! We'll make our own! We can do what we do, just as good as they do what they do. It doesn't make a difference how you're classified as long as you do good, and as long as there's people around that enjoy it. I don't see any reason to try and put a label on it. That's all it comes down to.

MM: I can't believe you've been around for awhile, and you just finally got noticed! It's about time.

David: We weren't getting any interest in town so we finally realized we were gonna have to go out, so we went out, you know?

Mark: When I.R.S. became interested in signing us, that's when everybody else came out of the woodwork, offering us this and that.



Eddie Malluk

continued on p. 68

CHRIS POLAND EXCLUSIVE: IS THERE LIFE AFTER MEGADETH?

by Beth Nussbaum

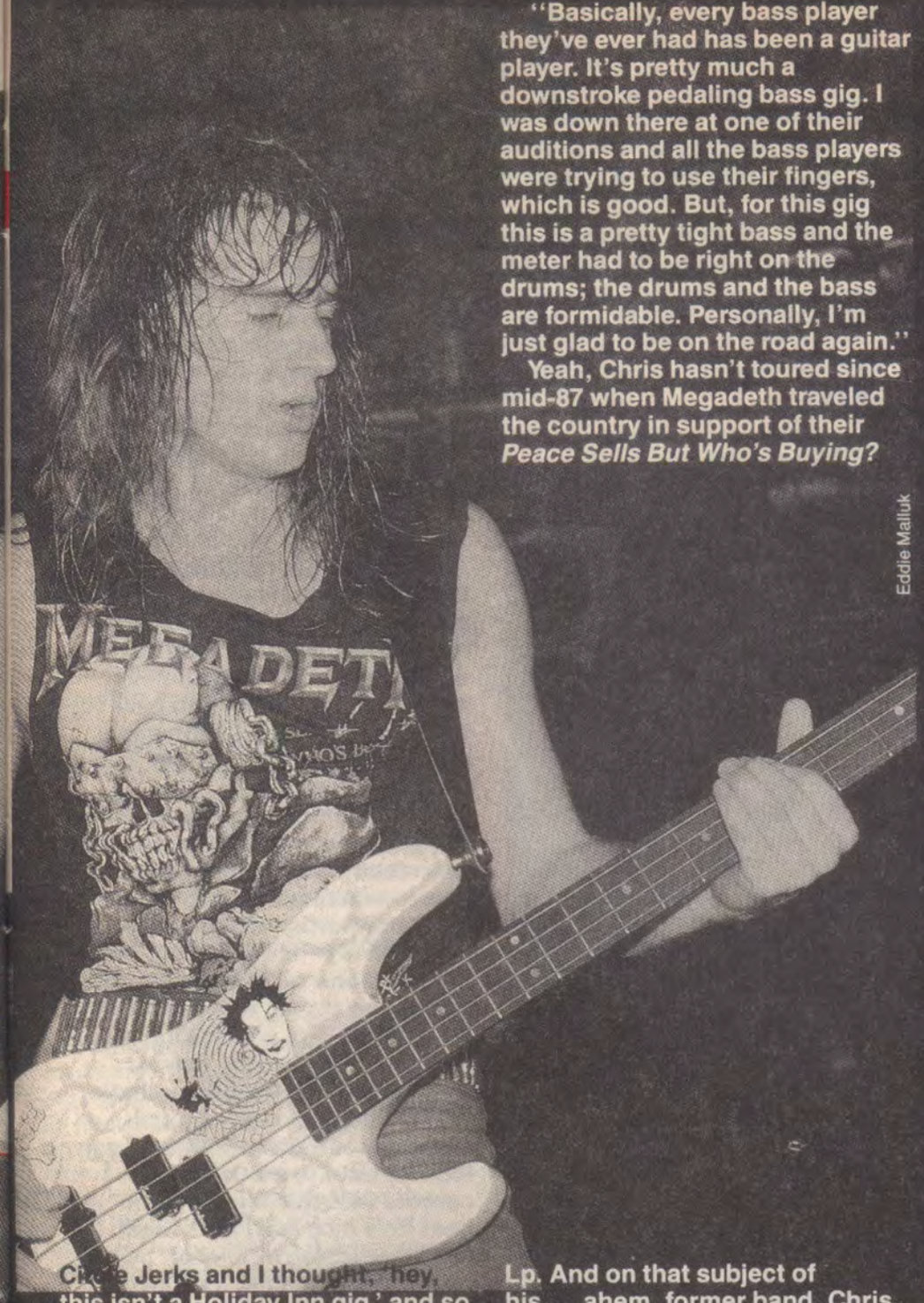
In this business, bands play musical chairs with their members as much as children do in kindergarden. Most recently, Megadeth's General, Dave 'Must I?' Mustaine, ejected two of his prized members, in place of two others who were more 'his type.' That left Chris Poland (guitarist) and Gar Samuelson (drummer) out of work, and out of luck. It has taken these two musicians time to get their bearings together, and time to get into new musical situations, but I'm glad to say that Chris Poland is back on track, in a real happening situation. He's the official new bass player for The Circle Jerks.

Eddie Malluk

Bass player??? What the f**k? Yeah, yeah, you're puzzled, but, so was I, at first. Chris laid it straight for us.

"Andy Summers is the agent for the Circle Jerks and Megadeth, and one day he called me up and asked me if I could play bass," he explains. "I've always played bass, because back in New York there weren't always a lot of musicians around where I lived. Me and another guitar player used to switch off playing bass, and because of this I learned how to play. I've always been into fusion and I've always admired bass players. Not that I'm in their standard-I'm a capable bass player. Anyway, I listened to the

Eddie Malluk



Eddie Malluk

Circle Jerks and I thought, 'hey, this isn't a Holiday Inn gig,' and so far I've been in the band now for three weeks. We leave to go on tour this Wednesday."

So, can a guitar player really find happiness playing bass? And will this be a permanent position for Chris Poland?

"I've always been a guitar player, and I always will be," says Chris. "Right now, I'm just filling in. What's permanent, you know? Joe Strummer from the Clash had just left before the tour started, so they had auditions for about 50 L.A. bass players. I auditioned and got the gig."

"Basically, every bass player they've ever had has been a guitar player. It's pretty much a downstroke pedaling bass gig. I was down there at one of their auditions and all the bass players were trying to use their fingers, which is good. But, for this gig this is a pretty tight bass and the meter had to be right on the drums; the drums and the bass are formidable. Personally, I'm just glad to be on the road again."

Yeah, Chris hasn't toured since mid-87 when Megadeth traveled the country in support of their *Peace Sells But Who's Buying?* LP. And on that subject of his. . .ahem, former band, Chris isn't shedding any new light.

"What is the real truth about Megadeth?" he answers to my prying. "I really can't say. My attorney told me I can't talk about it. The real truth is that they were a great band. I really don't have that much dirt to tell you anyway."

Funny, but Megadeth is always associated with 'dirt' as there's usually some bizzare rumor going around about them at any given time.

So, what did Chris (and Gar for that matter) do after they received their walking papers? Is there truly life after Megadeth, after all?

"For a while there, I had to just take some time off and get my shit together," explains Chris of that trying time. "Then I just started writing stuff on my own. Instrumental stuff, and some metal. I've got a little four-track that I work it out on. For a while I was thinking about putting together my own band, but I couldn't find the right players right away. All of a sudden I got the gig with the Circle Jerks, so for right now I'm doing this. Just that opportunity to go out on tour again, is a godsend."

And, what is Gar up to? (There's gotte be some people out there who want to know the answer to that one.)

"Right now, Gar's in Florida with his brother," Chris tells me. "He's still playing. I spoke with him about two months before I got this gig, but economically he couldn't stay out here much longer (in L.A.) so he moved back home. He's working with his brother right now, and as soon as he gets enough money he'll come back here. He's also settling with Megadeth."

Obviously, the Circle Jerks are quite a different group than Megadeth. Is this the kind of music that really leaves Chris' ticker beating furiously?

"The Circle Jerks earlier stuff is pretty hardcore, whereas the *VI* album, I think that those songs could get them on a major label. If they want to they could, I don't know if they want to, though. I think the songwriting is really good. I like what they're talking about. They're not talking about the devil, they're talking about stuff that really happens."

"I couldn't really compare the two relationships," Chris says of his former and present band. "The Circle Jerks are doing something that Megadeth could never do, and vice versa. I think that with what the Circle Jerks are doing, no one would compare them to the Sex Pistols. If you know or heard their stuff before, you'd say, 'that's the Circle Jerks.' And that's good, cause that's what it's all about, anyway."

So far, so good . . . □

FLOTSAM & JETSAM

Saturday Night's Alright For Playing Bass. . . but not when you've got it 'hard' for a Flotsam.

by Linda Lovebass

"There was blood dripping out of my finger, all over my strings, all over my bass. It looked like Gene Simmons was playing my bass."

Ira Rosenson

Troy Gregory is playing his bass, as usual. I'd like to get on with *IT,* and I don't mean our interview. But his hands are otherwise engaged, and his mouth, well, it's blabbing on in some non-stop verbal intercourse, and I haven't figured out what to do with feet, yet-but give me some time. This man likes to talk almost as much as he *LOVES* to play his instrument (not that one-I'm afraid). So, what has he got to talk about? Anything of interest? Damn sure of that one, as Troy could never pass for boring. And, right now, he's got even more to say considering he's the new and hopefully the last man to have his face carved in to the Flotsam & Jetsam totem pole, namely in the bass player slot.

You may remember, a while back, Flotsams' main man, Jason Newstead was plucked from his comfortable habitat into an even more comfortable (success-wise) one, namely—METALLICA! Finding someone to fill his unusually grandiose shoes, was not an easy task, but things are looking real good, with Flotsams' newest aquisition, Troy Gregory. I think they've finally found, a musician/guy, of high caliber, and can look forward to a rise in their careers with this talented and offbeat (in a nice way) individual. A more dedicated musician, might be very hard to find, as Troy is willing to spill blood, and endure great pain for the perfection of his craft. He also gives 'great interview' as the following will attest, and as for the other stuff, I'm still waiting, and as soon as he puts down his bass. . .

METAL MANIA: Why can't Flotsam & Jetsam keep a bass player?

TROY GREGORY: I don't know. They never found the right guy, and hopefully I'm that.

MM: So, is it hard filling Jason Newstead's shoes?

TG: I think the problem they had with the last bassist was that he was trying to emulate Jason in a way. He was

figuring that, 'Hey, I've got to come in to take his place. I've got to get up on stage and play bass like him.' A lot of people said that to me, that he seemed kind of phoney, and uncomfortable. I just plan to act like myself and be a total banana-head like I am.

MM: Let's talk about the album *No Place For Disgrace*. Tell me about it.

TG: We recorded it in December in L.A. through January for the most part. We used the same producer who did the first album, Michael Wagener. The record has two songs that were left over from when Jason was with the band. Also there's an old song called, "I Live, You Die," and there was a bunch of tunes that they were working on when I joined the band. The music's a lot different than the first album. The guitar sound is different, it's a lot heavier; it's got the nearly blown speaker guitar sound. It seemed to me the first album was more Iron Maiden-ish. The new one is more modern sounding. It's more raw sounding, even to say a bit more warped. It's bouncier, there's a lot of different stuff on it. It's kind of even more Pink Floydish. Everyone in this band put all their record collections together and it came out in the album. It seems that everyone has matured. I listened to the first album, and it's real apparent that everyone's improved. Mike played a lot of rhythms on the album-leads and everything. It's real tight. Me, I'm a practice-a-holic.

Each album will bring another major improvement. It's a great record. I heard most of the songs prior to joining the band, rough versions so I had an idea of what they were planning to do. I just didn't want to go in with the attitude that they were a band with a major record label, and I wanted to join. I listened to the songs just as much as they wanted to hear me play. I heard the songs as an outsider, and I thought, 'Hey, these are pretty cool!'

MM: Was the whole Flotsam concept thrown out the window when Jason left?

TG: The whole Flotzilla! The lyrics are different too because they're not so fantasy-oriented. They're more real, even more dramatic. It's more like a day-to-day type lyric. You need human feelings, things you had while you were growing up, things you see, or perceive. Such a song would be the one we wrote about terrorism. That affects us. I mean, everytime you go and fly a plane, you think about it. I think realism makes the songs stronger.

MM: Is this you're first interview?

TG: Why? Because I'm talking a lot? My drummer tells me that all the time. 'Keep your answers straight and to the point,' but, I love to elaborate.

MM: So, where do you come from?

TG: I'm from Detroit. I played in zillions of local bands there. One of the bands I was in with Chuckie Behler. Me and Chuck were buddies; we jammed a lot. He came on the road with us as our drum roadie. I played in a group called Criminal. They were pretty good. They were a combination of hardcore, metal, industrial-noise band. I lived there until I got sick of the whole Detroit music scene, when I was about 19.

MM: How did you get this gig?

TG: I was living and going to music school in Los Angeles. As a matter of fact, I moved out to L.A. just after Cliff Burton died. As soon as that happened, I tried out for Metallica and I made it to the top three. The reason I didn't get the gig, at least what they told me was that I was too nice. It was kind of a bad image for the band. (*This I believe-Ed.*) Then I finished out the school year and happened to fall in with Flotsam. The band needed me, and I was available. They flew me out to their last gig with Spencer, and then we jammed the entire next day.

"The band would like to play arenas, but who wouldn't like to do that? I like clubs more though. You're sweating on them and they're sweating on you."

MM: Tell me about your touring plans.

TG: We leave on Wednesday. We're doing a bunch of shows with us, Megadeth, and Sanctuary. We're hitting a lot of 4,000 seat type places. We're doing Aardschok. That should be a lot of fun. We're doing a lot of shows in Germany. We're doing some shows with Testament in London. Then we come back here with Megadeth and Sanctuary. We'll be taking Warlock's place on the tour, playing places on the west coast. We're not quite sure what we're doing after that. The band would like to play arenas, but who wouldn't like to do that? I like clubs more though. You're sweating on them, and they're sweating on you. I think it would be cool to headline bigger places.

MM: So, are you going to last?

TG: I will, I think so. Jason left last Halloween, and the guy before him left the Halloween before, so everyone's wondering if I'm going to last through Halloween. If I don't have a nervous breakdown, or the band doesn't have me committed, I'll stay. I'm really happy.

MM: Do they miss Jason?

TG: It's a new band, they even said that. They're really happy for Jason. He came out and visited for his birthday. He's secure in his band, and I'm secure in my band. It's a good thing.

At this point, Troy is whisked away, to finish packing for Flotsam's European tour (his plane leaves that night), but he promises to call me for an update, when he returns to the U.S.

True to his word, I speak with Troy one month later, when he is about to embark on their U.S. jaunt.

MM: Troy, how was the European tour?

TG: Oh, it was real good. It kicked ass! Especially the show that we did in Milan, Italy; they were chanting 'Flotsam' before we even came out! So, when we did come out they got even nuttier. The fans there are so different from the fans here. The fans here are like, the guy who wears his preppy clothes all week, and then the night of the so called 'heavy metal' concert he'll put on his denim and patches and what not. In Europe, they're always like that. They come out at ten in the morning like a gang, it's like a brotherly type thing. That's just the way they hang out and live. It's cool cause we'd go off with them, and hang out all day. We met some really good people. The shows got a real tremendous response, considering that the album wasn't even out there yet. Just from touring under the strength of the last album it was pretty great. We got a great response at every show, there wasn't a bad show, which is strange because I'm the total pessimist. I'm like, 'that show sucked,' and 'I sucked,' but every show went over real well, especially the Festival in Holland.

MM: Yeah? Stagedivers?

TG: Well, a lot of the places they wouldn't let the kids dive, but other than that they were getting crazy out in the audience. We had some stage divers in Germany. I like it. Ed and Mike have got foot switch pedals under the stage, so if some kid dives there, they can mess things up but other than that, it's cool. I do it when I go to shows. As a matter of fact when Megadeth were on, Me and Alex Skolnick (from Testament) were going

out into the audience and getting into the pits, and everything.

MM: What were your impressions of Europe?

TG: I was a total sightseer, of course. Holland and Germany are pretty westernized. France, was really terrible. The people there are very rude. Me and Mike were walking around almost getting in fights with people. They have this image of Americans being rude, obnoxious, people. They see on television, these corrupt business men like J.R. Ewing and they naturally believe that all Americans are like that. They think we live in skyscrapers, deal with money all day, and smoke these fat cigars. Either that, or we're hooligans ont he loose in Europe to spread drugs and corruption. That's how they automatically treat you over there, and it's really sad. But, the fans aren't like that. They're cool. Like I said it's a way of life for them, they live and die for their bands.

I was trying to go jogging in Italy, and I went through this park right by the venue. There was about a hundred people there sitting about drinking—this was like in the morning, you know? Anyway, I'm out there jogging, and I'm the new guy in the band, so I'm not that recognizable, but I was suprised cause a lot of people knew who I was, and I was out there signing people's stuff for about three hours! And, I just wanted to go jogging! But, these people are keeping you alive; that sounds weird. It's like, 'they are the people who are paying for my dinner,' and it's not really like that, although, kinda. It's really neat that people appreciate the music you're playing and so you don't want to blow them off. I can't stand the guys that go, 'I don't want to talk to those scum.' I know people like that. 'It's not my job. I just play for 'em. I don't have to get to know them.' And, I think that's wrong. I see it that way, cause I'm a fan myself, and I don't want them to be a total dick to me. You do want to be treated with some dignity. I was pretty curious to see how the European kids viewed America and American pastimes, and I talked with some really cool people.

MM: How was playing with Megadeth?

TG: It was great. Their crowds are cool, that's the crowd we're trying to play to. They sounded great every night. We'd go watch them, as a matter of fact. Working with them was great, and especially hanging out with Chuck (Behler). He's an old homeboy. Junior's a total nice guy—he's also a cordial business man type guy. We all like their music a lot.

MM: How has the response to your album been?

TG: Real good. I guess it's been selling like baby snakes. I'm really surprised. People tell me it's on some MTV chart or it's in Billboard, and I never really looked at those things. We're real happy. I just want to get people to the shows. To me, that's the thing. I like recording, but I like playing better because you've got that attitude and everything right there. When you're recording it's kinda clinical.

MM: How has the crowd reaction been to you? Cause, you are the new guy.

TG: You know, I haven't asked anybody. I do bass solos, and there's always been good responses, after I finish. Then, at the end of the shows I usually jump down into the photo pit and slap everyone's hand. People seem to be into it. I haven't had anyone spit on me, yet. No one yells 'Jason Newstead' to me, ever.

MM: I guess that's a good sign. Speaking of playing, this is your first time playing to large audiences. Is it all you expected?

"I've been known to throw tantrums at band practice."

TG: Yeah, it's just tons of fun. A bunch of people getting into your music, and just playing real loud and running around like a total banana head. It's everything I've wanted, and more. It's cool. The hard thing is not to become all Spinal Tap-ish about it. It's just a bunch of screwy kids playing their instruments up there having a good time. It's no religious experience for anybody. It's just a fun thing. It's not very deep; just fun.

MM: What we're some of the highlights of the European tour, for you?

TG: Well, my finger ripped open! See, I got this problem, I'm always playing, and I was playing more than often on the road. A couple of nights the monitor guy screwed up and didn't have me coming through the monitors so I was playing extra hard to hear myself, and it eventually developed into this huge, ugly blister on my middle finger (cause I play with my fingers). The next night in Germany, the first song, the damn thing popped open! There was blood dripping out of my finger, all over my strings, all over my bass. It looked like Gene Simmons was playing my bass. There was like four or five shows after that, and each show was a new adventure in pain—people probably thought I was just making these total metal faces, but I was like screaming and yelling cause I was in total pain.

MM: What about playing with a pic?

TG: I can't play with a pic, it's too awkward for me. See, my problem is this. On my right hand I use my middle finger and my index finger, and it's constantly an alternate picking—it never changes. I'm a stickler for technique. A huge hunk of skin would fall off at every show, and I'd be bleeding constantly. It was kinda neat, actually.

MM: You could do severe damage.

TG: Yeah, Mustaine saw it and he's like, 'dude, don't you know how to play, man? You're gonna ruin yourself for life!' But, it's doing okay. Right now it's just a scar, but there's another blister starting, cause I've been playing my ass off lately. (*What's new?—Ed.*)

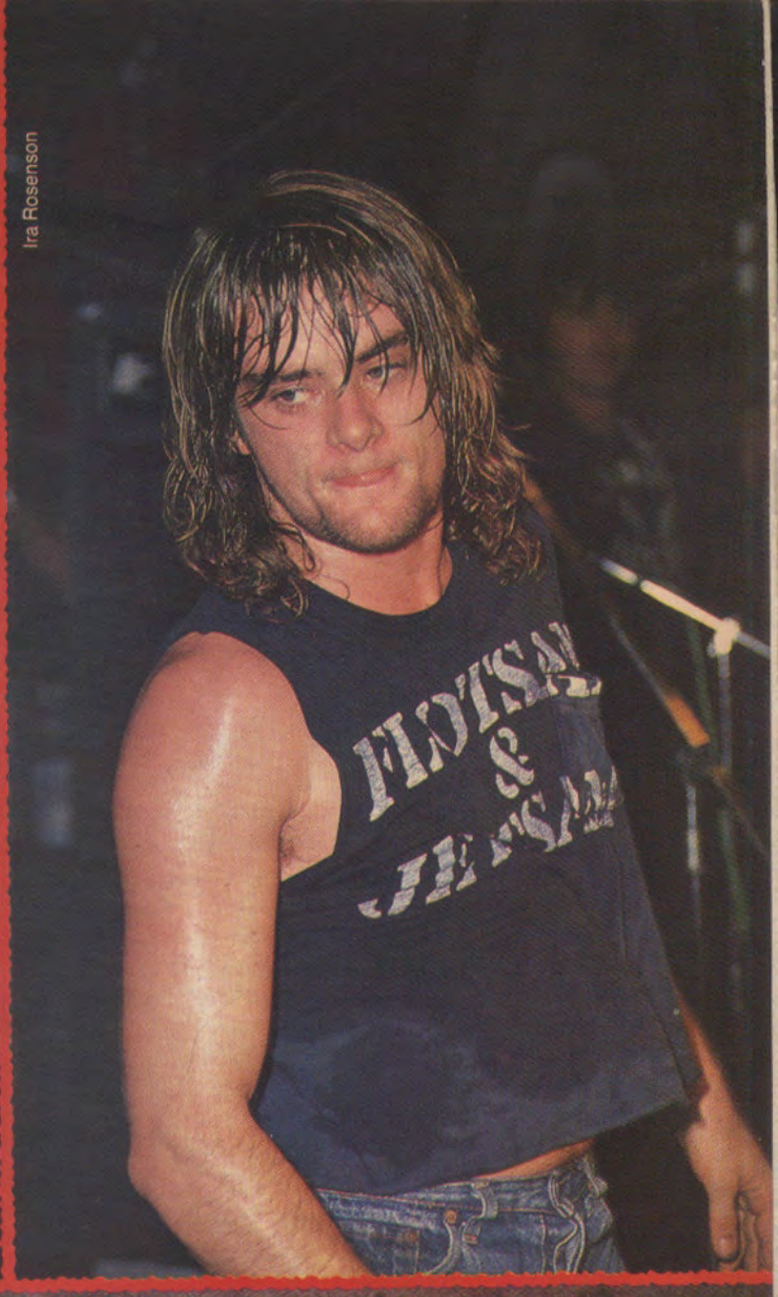
MM: Is everyone in Flotsam as conscientious as you, about their playing?

TG: Michael (one of our guitarists) is pretty much like that. He hears himself and goes, 'man, I don't like what I'm doing, I want to do better and I can do better.' And he's right. The thing about practicing is this; those who do it get it, and those who don't, don't! All the best jazz players and classical musicians are great because they knew how to practice. It's not how much you play, it's what you practice and how long you do practice at it. Me and Mike are pretty much into that.

Personally, I want this band to always be improving. There are a few members of Flotsam that are into that, maybe not as hardcore as other one's. A lot of guys would figure 'okay, we're on a major label, we can sit around, we did it.' You know? To me, that's bullshit! If I'm not better every month I get mad and I turn into a total psycho, and I run around my house and yell things at wax fruit, and play all day. I'm serious! I won't answer the phone—I've been known to throw tantrums at band practice because my playing isn't happening. That might sound a bit immature but to me, playing is everything, and it always has been. At first it was just something fun to do. Then it was kind of an escapist sort of thing, then it was both, and now it's a total obsession—and I think it will always be like that. It's not just a business thing, it's not just a hobby. To me, it's a way of life. I sleep with the damn thing, you know?

Ahem, that could put a damper on things, Troy. . . □

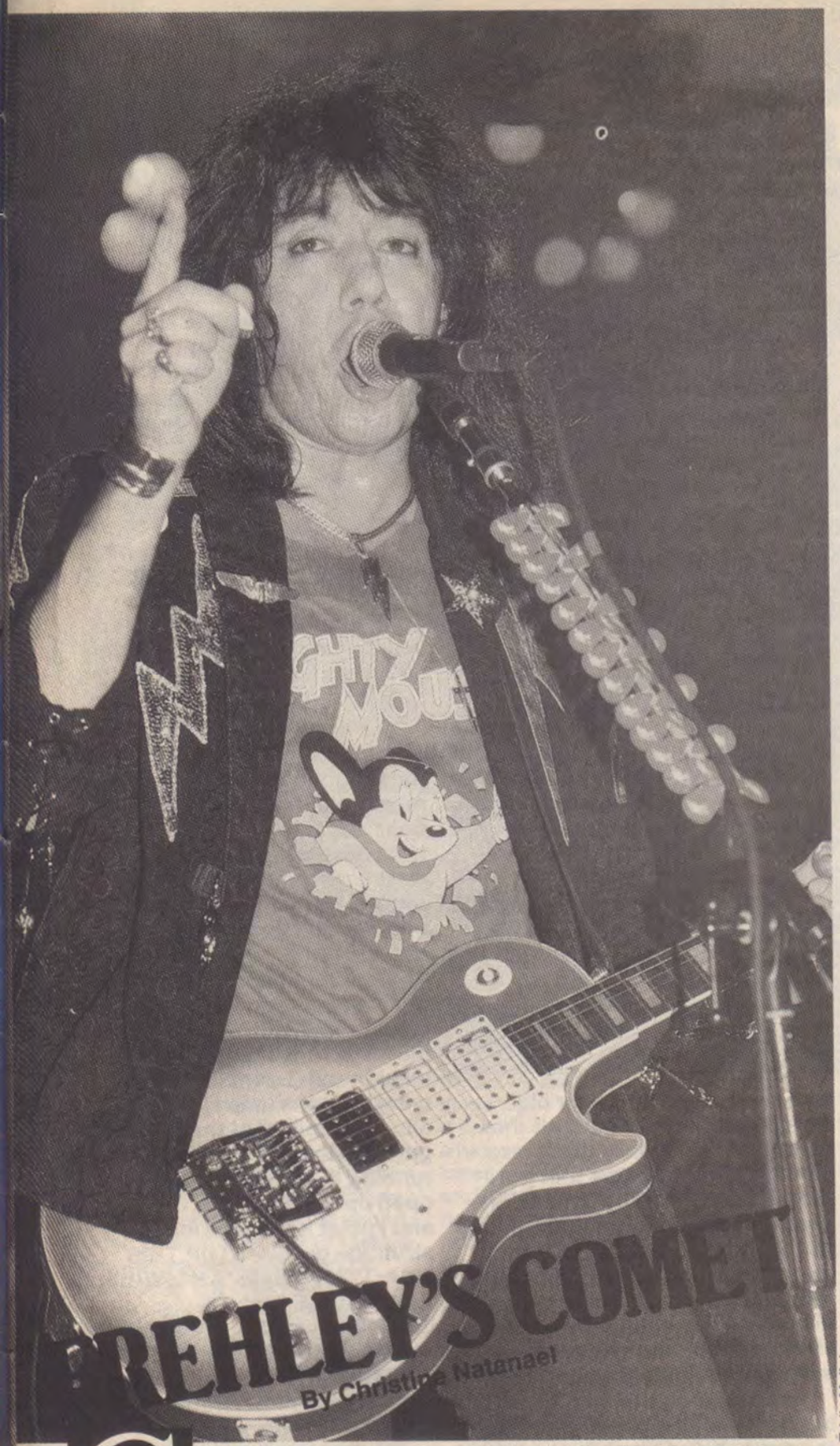
Ira Rosenson



Ira Rosenson

Ira Rosenson

Eddie Malluk



FREHLEY'S COMET

By Christine Natanael

Eddie Malluk

Guitar heroes come along once in each generation, whether they be prized in the hearts of their fans for their technical ability or their public personality. Ace Frehley has long been admired for both. He is endeared to his fans for his wild painted days as the guitarist for KISS and has recently been entrancing a new legion of fans with the mystique and legend of that time. It has been a while since the times of his being a self-described "crazy kid from the Bronx: a rebel, always in trouble with the cops," and his job as a midtown cabbie. Many miles and situations have elapsed since the beginning. At first not taken seriously, it is now seen that Ace was serious in his venture with the newly formed Frehley's Comet. The release of the *Live+1* record and of the second studio album, *Second Sighting*, has proven that this project is not a one-off fluke or a ride on Ace's own aging coattails.

Ace Frehley has lived and matured over the last fifteen years, but not necessarily mellowed with his age. He wears his Rock & Roll credentials well and still seems to see the whole music industry and his career in a different light than most people connected to the business. I caught up with the legend and the other members of his band at the Atlantic Records office. They were coming out of the studio after an all-night shooting for the video, "Insane." I was coming from the studio after an all-night session with local band, Stalker. We were both tired and a little on the silly side, but somehow managed to relate the facts to each other. At first I felt off guard as I began the interview, not because of anything that was said, but because of the simple forwardness of the band members themselves. I experienced four larger-than-life personalities in an 8 x 12 room. Ace was slouched on the couch in the corner next to the wall, next to him was guitarist Tod Howarth and drummer Jamie Oldaker. On my left was bassist John Regan. The fun and games began quickly. We discussed nurses, fruit-eaters and gay NFL players, the effect of horror movies on small poodles, unconscious improvisations, the possibilities of Ace and Itzak Perlman doing a compilation titled "Bach in the New York Groove," safe sex with ghosts, bowling for cheese, full contact golf using shotguns instead of clubs, the new album, the new

videos, and the new tour.

We were well into the "lewd hour" when Tod Hawarth enlightened me to the tour schedule. "We're going out on July 1st with Iron Maiden for 31 days," he says, looking me straight in the eye as if I would defy him. The only remark voiced by Ace at this point was to question how many limitations the headliners would put on the Comet. He was being quiet, abrupt, and seemingly impossible. I was afraid the entire interview was shot, but I perservered. Damn the torpedos, I was going full steam ahead.

One thing that I noticed rather quickly was the line-up has changed a bit from the last LP.

Eddie Malluk

Added in place of Ace's long-time cohort Anton Fig is Jamie Oldaker, a seasoned veteran, having played with Eric Clapton's band for a decade and with other notables like Peter Frampton (in whose band he met John Regan), Bob Segar, and Leon Russell. Still in the fold are Tod (known for his work with Cheap Trick and Ted Nugent) and John (who worked with The Rolling Stones, Mick Jagger, Peter Frampton, Scandal, and John Waite). These guys not only play in the group, but using their collective talents, are all contributing songwriters. That one difference makes Frehley's Comet a group experience more so than just "Ace's band." Tod wrote five of the new album's tracks and sang lead on half the record, including the haunting "New Kind Of Lover."

After discussing the particulars, the proverbial ice was finally broken. The band members had done all the talking sort of like an opening act at a concert, and now Ace began to speak. I learned that he has changed some of his old habits, but still kept others. He's as crazy as ever—although he's a long way from the Coventry Club in Queens, NY, and the loft on 23rd St where KISS made its first debut, or the days of sneaking behind the amps to get a quick oxygen fix. "I'm into bowling, billiards, and I love hanging out with my soon to be 8 year old daughter," beams Ace in all seriousness. "I really don't race cars anymore because that got me in trouble. For the past couple years I've kind of slowed down on all that nonsense and I've gotten into a health kick. I'm getting into racquet ball. I work out every morning—I've been taking some vitamins, I've dropped some weight, and I'm feeling good."

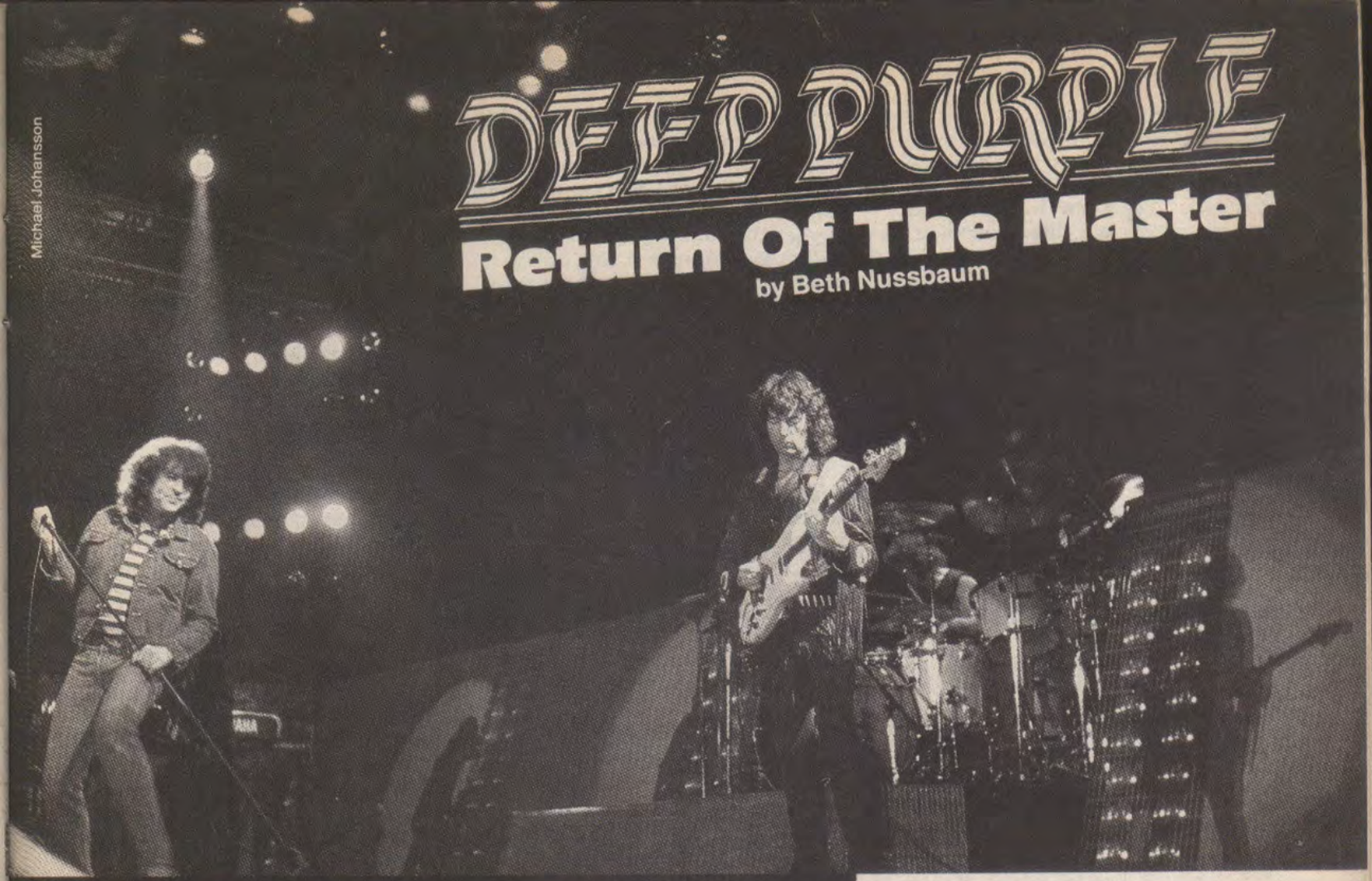
Not only is Ace feeling good, but he is looking good. Gone is the paunch and bloat that was beginning to make him look like a victim of the Elvis Presley Syndrome? He's concentrated, focused and ready for whatever comes next. He's also kept true to his love of graphics and illustration. The guy that invented the world-famous KISS logo has branched out into the world of computer graphics. Examples of his work grace the inner sleeve of the *SECOND SIGHTING*, LP. My hope is that the next album cover will be Ace's own computer generated graphics. Think of the collectability of that one!

With the new record out, the new video for "Insane" and the *LIVE IN LONDON* home video recorded at the Hammersmith Odeon out, and the new tour starting up, the guys are really busy and stretched to the limits.

As I prepared to leave, the one topic on all our minds is sleep—long undisturbed sleep. The band members had kept me laughing from the time I arrived, making the experience a little easier—(that John Regan is a stand-up comic in disguise, I swear!), but I could not leave before hearing a "Space Ace" story about sleep.

Ace begins slowly and deliberately, "they gave me a room right across from a bunch of rooms that you could see weren't finished—and I asked them at the front desk when they were gonna start construction because I wanted to sleep late. They told me they weren't gonna start construction until noon. So, fine, I had no problem with that. At 8 o'clock in the morning—BBBBBBRRRRRRRRR—[he makes sound effects of machinery]. I went *!&#$%*& crazy!!! At the time I jumped up and I had one of of those laser zap guns—a toy &!*#%& gun—I went running out with a robe on and I open up the door with this gun and I point it at these six construction guys—'STOP THIS $%® }?&! *!&$#%*$ NOW!!!! I WANT SOME &!#* ●% SLEEP!!!'—AND THEY ALL, LIKE ●?##* DROPPED THEIR TOOLS AND RAN!! They should have told me the truth at the front desk!"

With that little anecdote I learned a lesson or two about waking Ace Frehley. I left the Atlantic offices unsure of the enigma I had just met, but amazed and dazzled at the same time. What a guy. What a group. □



Michael Johansson

DEEP PURPLE

Return Of The Master

by Beth Nussbaum

Ian Pace and Ian Gillan are a real scream! Not only are they two of the most likeable English chaps, but they just continuously play off each other as if they were at a soccer match! This banter can be seen during a Deep Purple live set, or offstage during an informal interview, as the following will attest.

In town to promote their newest live Lp, *Nobody's Perfect,* I had the unique opportunity to pick their thoughts, for the very first time. I was impressed, and greatly honored—they are indeed the giants they have been made out to be, but at the same time, just a bunch of regular blokes who enjoy any type of good old-fashioned fun. My kind of guys!

Metal Mania: Why did you decide at this point in time to put out a double live album?

Ian Pace: I don't think we have an actual recollection of deciding to make a live record. We had a machine rolling on stage, just one 24-track, no sound engineer, or controller, just to keep an eye on what we were doing, and to maybe capture any little ideas that came one night and disappeared forever, which may have been good, and could be used in the next studio venture. At the end of the day, a little word came from the record company saying, 'any chance of a live album, after two studio albums and a couple of world tours? It may be the right time to do it.'

Ian Gillan: It sort of gave us a chance to change the act and get rid of those songs. The key to it was we had a lot of the old stuff in the show. . .

IP: So we said, 'well look, we've got some tapes rolling, we'll have a listen. If there's anything good, we'll see what we can do.' We listened to the tapes and they were good. A lot of the stuff obviously had been recorded before, studio and live, which I think is the only reservation I have about the record. And it was sorta time to just put in all the little bit of late 80's Rock & Roll; that honest stage format Rock & Roll onto vinyl. No big deal.

MM: It's more like a greatest hits package. How could you ever get rid of some of those songs?

IG: That's the problem. Songs like "Perfect Stranger" and "Knocking At Your Back Door" have become just as important as "Highway Star," "Child In Time" and "Smoke. . ." So we found the set is getting longer and longer.

IP: It's easy to add, but very difficult to take more out.

IG: It's a complicated issue, but on the one hand you wanna give people what they want to hear and songs that we enjoy playing, and on the other hand you want to make sure you maintain some progression. You can't just keep on expanding, you've gotta trim down here and there. So, I think after the reunion we decided that it was right to adopt this policy of just throwing in the works, cause we enjoy playing those songs, it's great fun to do. But, as time goes on, we're not gonna throw the whole lot out. We haven't discussed it yet but I feel, personally that perhaps "Highway Star," "Strange. . . jesus. . .

> "The reason the couple of American shows are from Irvine Meadows and Phoenix is cause they were the last two shows on the tour and things just kept getting better and better."

IP: "Strange Highway Kinda Woman. . . !"

IG: I think "Space Truckin" has now kinda run its course, as well as maybe

a couple of the others.
IP: "Space Truckin'' seems to be much more of its time than some of the others. There's a catch phrase of the early 70's, 'Keep On Truckin', so maybe the link is a little tenuous now.
IG: So, I guess we'll drop maybe two or three of the songs.
IP: We won't just lose them altogether. There might be a way of doing a nice little six minute medley, of four or five songs.
IG: I don't do medleys!
IP: No, but you know, encore time you can stick anything you want together, can't you?
IG: Yeah.
IP: And, you probably will have to! Ha, ha!
IG: If you start playing it, then I'll have to oblige.

MM: Ever get bored playing those 'greats'?
IP: Not bored, no. Sometimes, you find yourself not having to think about what you're doing because it's so basic and so programmed inside you how the song goes. Maybe you do things with a little less knowledge of the song. You wouldn't be able to do that normally, you'd have to keep your concentration.
IG: The thing is, they're just great to Rock & Roll to, and that's what I like about them.
IP: Yeah. That's why we're still able to play them after nearly twenty years. The kids who maybe weren't born when they were originally recorded, they still find exactly the same fun spots in them that the people who were there when they were recorded find. That's the test of good music.
IG: Actually, they're mostly our kids in the show there right?

IP: Quite a productive time, wasn't it?
MM: Why do you keep putting some of the same songs on your live albums?
IP: Because, they're the songs that are the most fun to play on stage. You go and make a new studio record and you have three or four great songs on it, then you go and try to play them live, and they just don't transpose. They just don't fit a live format.
IG: In my opinion anyway, and certainly from my involvement, this is only the second live album. There was another album which I wasn't on, *Made In Europe,* and there was a BBC recording which was released without authority, so I mean, you can't cater or legislate for that. There are a lot of songs on *Made In Japan,* which is the authentic, pre-prior live album, that are on this album, but there's also a lot of new stuff. I think, also the interpretation of the show, the great feeling I get from a Deep Purple show is, It's never the same two nights running. I mean, it's. . . Dangerous! And sometimes it works, and sometimes it doesn't. There's a great deal of spontenaity, and I think it's very important to capture that, and put on record, how it is now, twenty years later. The songs still have, I think, validity, in Rock & Roll terms, and it's nice to compare the performances. I think this one, in some way it's better, in some ways it's not. It's definitely different. In terms of pure energy it's equal, I guess. In terms of performance, it's up and down, with *Made In Japan.* Some bits are better, some bits are. . . I think it's more confident. I certainly prefer my performance on this one.

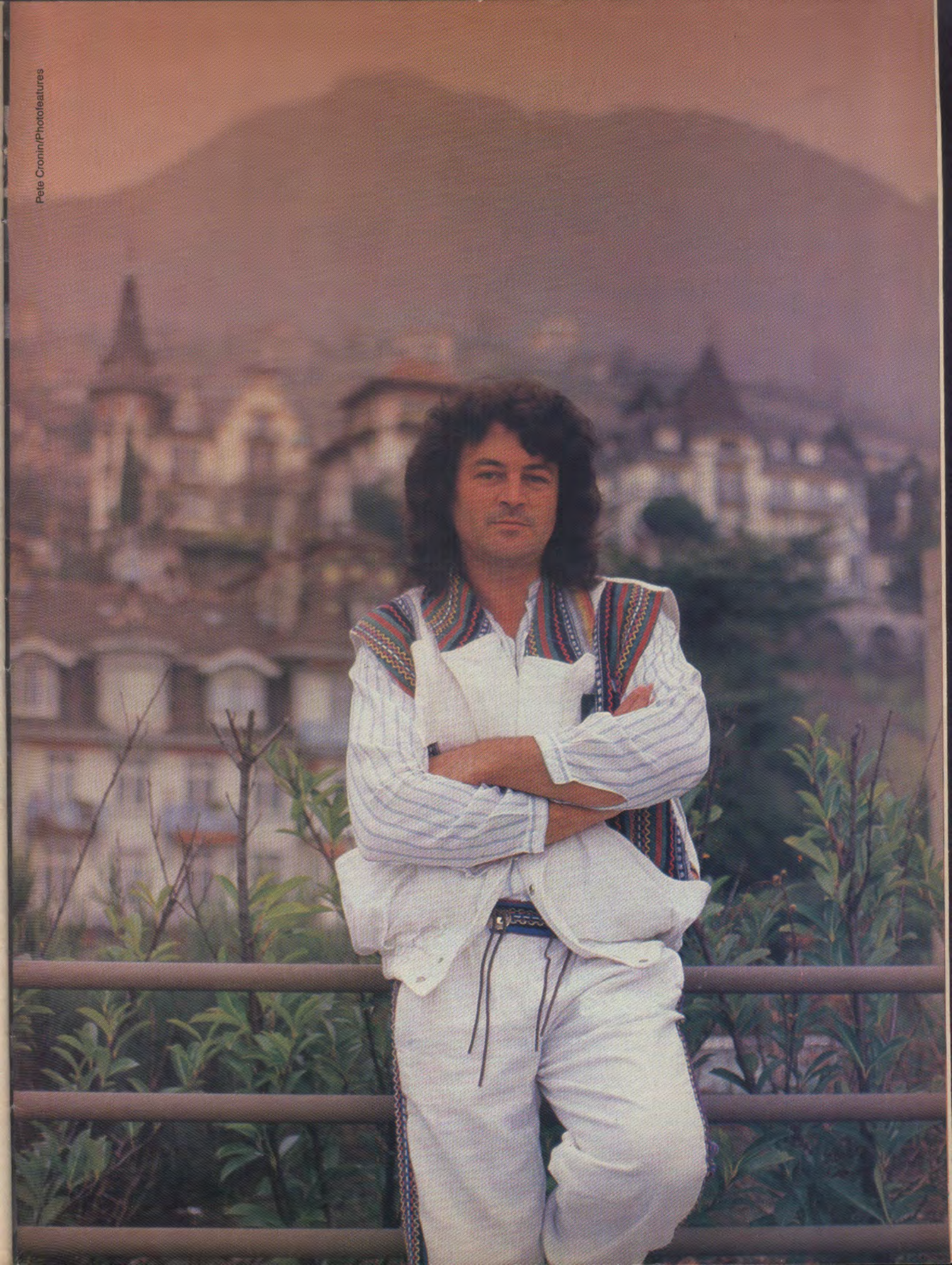
IP: It's much more live, in the terms that *Made In Japan* was done over three days, and you were very aware the tape was running, and you had to get it right on one of those three nights, or else you didn't get it. Like I said, we weren't going out to make a live record this time, so in the end, we forgot the tape was going, cause every night we were taping the show.

"After 20 years you don't actually just pick a song out of the back of your mind and play it like yesterday."

In the end, you're back playing for the audience, and not for a tape machine, so there were bound to be bits that were magic and bits that didn't work, because you experiment in the same way for an audience every night. You try something new, if you go at it wrong, (in the back of your mind) it was history and gone forever. You weren't to worry yourself about it. But, we were running tape and if you weren't thinking about it, you played in a 100 percent live way. Those two different mental attitudes about the records make them poles apart.
MM: Do you find that your live versions change through the years? How?
IG: I find it difficult remembering words, anyway. So, we get new lyrics and a different interpretation on a song, constantly.
IP: You can see the kids going, 'that's not right!'
IG: The structure remains the same and you can't change the tempo of a song radically, you can't change the melody of a song.
IP: I can! All in one night!
IG: But, the interpretation, subtle though it is, is definitely there. It's different, there's no doubt about it. It's different night by night, let alone over this period of years. The tune is the same, the rhythm is the same, the tempo's the same, apart from "Smoke On The Water," which is the fastest version we've ever done. I think also, my personal all-time favorite recording of "Smoke On The Water" is on this album. I prefer it to any other version. I think it's great! It steams, it really does! And it comes out of it very well with an increase in tempo, I think. Because that's actually how we've been doing it on stage, that slightly faster, pushy version. It's radical. You compare that with *Made In Japan,* for example, or the studio *Machinehead* version. . .

IP: See, back in those days, "Smoke On The Water" was just another set track. We used to play it either third or fourth. Now, it's an encore; again, you have a totally different attitude towards the way you play it.
MM: Which is?
IP: Encore time is party time! It's not about being perfect, it's about having fun! At the end of a day, an encore is a thank you from us to an audience. It's no god-given right for us to play an encore, it's a thank you for a great night. And so, your whole attitude is, 'this is a gift from us to you.' Your whole attitude towards playing it is so different, it has to come out differently.
MM: Did you ever hold back an encore?
IP: Sure, yeah. If an audience is useless—they don't get it.

IG: It's not necessarily the audience that's useless, sometimes, we're useless, and we don't very well deserve an encore. An encore is certainly on a mutual basis. You do get crummy audiences sometimes. I remember. . . in fact, encores were a bit more of a rarity in '69 and '70, but we got into the habit of doing them, which is a bad thing. Basically, everyone got in the habit of doing them so it became almost part of the program. You know, you'd hold back a couple of the songs because you assumed you were gonna play an encore. I remember the first time we didn't do one was at the Paradiso Club in Amsterdam. We were playing a high-powered Rock & Roll set and these guys were just so stoned out of their brains that everyone was lying on the floor.
IP: If you were in this club, you could legally smoke weed there. If you went out the door you'd get busted. So, everybody was just getting


Pete Cronin/Photofeatures

Michael Johansson

bombed—that's all they were interested in. The last thing they wanted, was to hear some real hard driving music. They wanted something slow and ethereal that you could just fall asleep to. So, by the time we finished our set there was just an audience of semi-comatose people in front of us.

IG: That's right. They were blitzed! *(He mimicks slow, very slow clapping—ed.)*

MM: Why did you call it *Nobody's Perfect*?! Personally, I think it's a perfect title!

IP: Because, there are little mistakes and discrepancies on it, and at the end of the day, nobody hears them.

IG: The performances on this album are completely live. There are no overdubs or anything like that. There's a little technical trickery in mixing and editing terms, but apart from that, everything is as it was. I think, hopefully it's a pretty good performance, but I think the mistakes are there for everyone to see.

IP: And also the good bits are there for everyone to see.

MM: I think it's the most "live," live album I've ever heard.

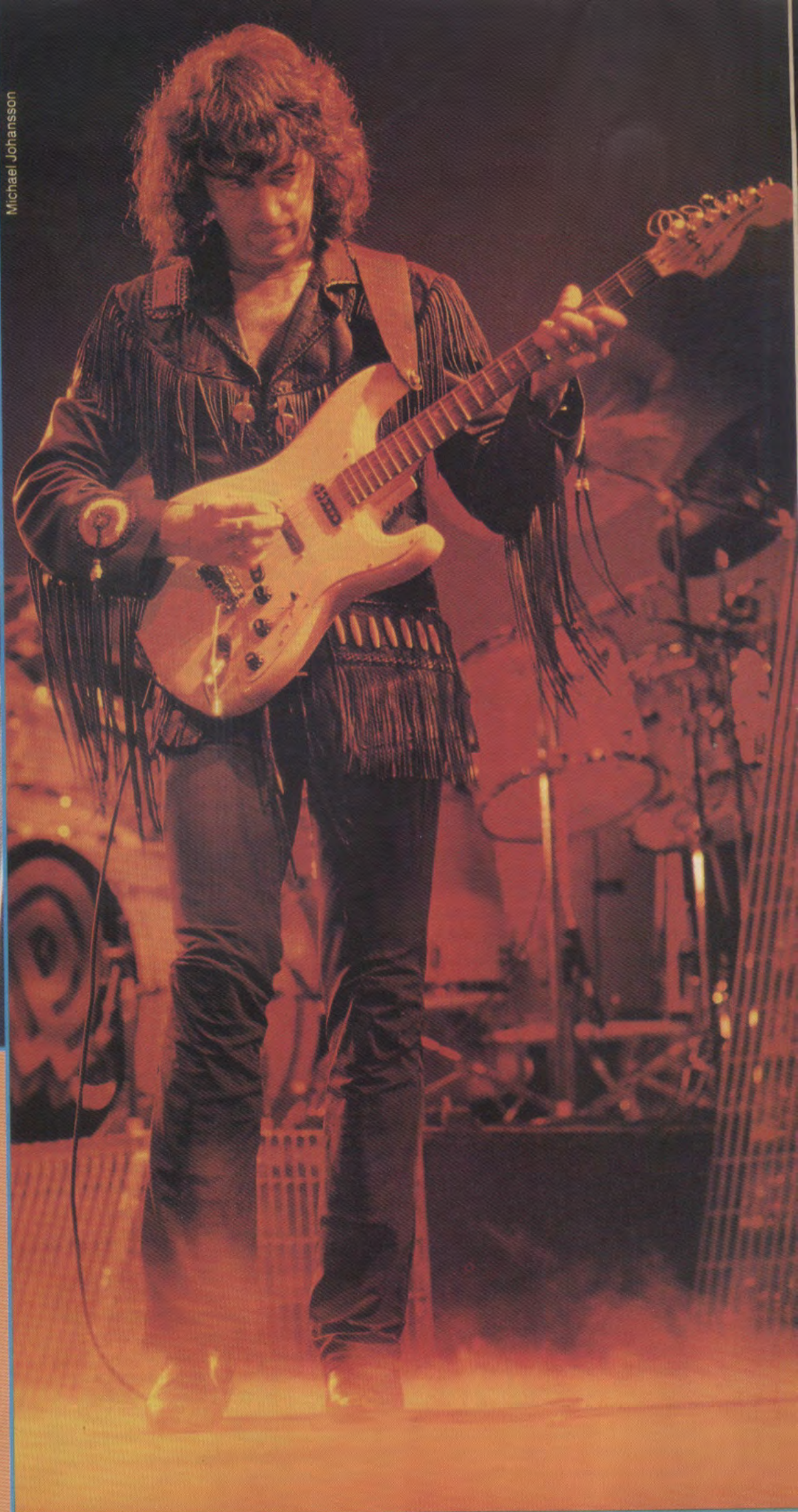
IP: But that was the idea, you see. If we were gonna do it, it had to be as true a document as we could give of what went on last year. Cause, it wasn't our idea to make a live record, we got it as a bonus, if you like. There were the tapes, they were of professional quality and it was usable, but also very interesting to listen to. I love listening to what he (Ian Gillan) waffles on about between songs, as long as he doesn't go on for too long. It's interesting and I think interesting for kids to hear shows from other places, that they obviously couldn't be at.

MM: I noticed you took three songs from the Phoenix, Arizona show, where Richie broke his finger.

IG: That's when we were just beginning to. . .The last Deep Purple world tour was, for me, the best tour I'd ever done in my life. The band was steaming, and it just kept getting better and better and better.

IP: And you had a very nice bus, as well.

IG: Well, I had a great bus with Roger. The party bus. The rest of us guys took planes and Roger and I just partied right through till Phoenix. The reason the couple of American shows are from Irvine Meadows and Phoenix is cause they were the last two shows on the tour and things just kept getting better and better. And, until



Michael Johansson

Richie busted his finger, that show was pretty hot! Yup, he busted his finger, and in fact if you look at the album sleeve (I didn't realize this till the other day), there's a hand on it, and what it is, is the X-ray of his hand. You can actually see the little crack in the end of his finger, which he busted. It was only a little crack, but for a guitar player it was just impossible, and he could've done damage because you get crystallization of the bone and it could have just healed up slightly wrong, and he'd have had a little lump there. It just wasn't worth carrying on until it got better.

MM: But he kept playing that night.

IG: He picked up a beer bottle and played slide.

MM: How do you judge a performance? On what basis did you pick

continued on p. 67

Eddie Malluk

ZNOWHITE

'ACT OF GENIUS?'

By Ben Brown

Two years in the making, *Act Of God* has finally been completed by Znowhite and released by Roadrunner-MCA. Previous to this record, the Chicago based band recorded and released three albums on their own EMA-Polydisc label, which was distributed by Enigma. To say that Znowhite has undergone major growth would be less than accurate. Collossal is more appropriate. Greater musical ability, improved songwriting talent, more versatile personnel and a dedicated production-engineering team seems to have transformed this former group of 'also rans' into real possibilities for mass success. Recently, while in New York, we had the opportunity to sit down and talk with founder/guitarist/composer/lyricist, and all around back bone of Znowhite, Ian Tafoya about what's happening with his band and what it's all about. In this extremely frank and honest interview, Ian describes and decifers his own extraordinary lyrics, talks about the new members of the band, the state of the world, the state of heavy metal, religion, bigotry, success, money, happiness, dreams and goals. We found him to be intelligent, observant, open and very facinating. Read on . . .

Eddie Malluk

Metal Mania: You previously released three rather mediocre albums. Your new album *Act Of God*, aptly describes the new Znowhite sound, song-wise, production-wise, all around. Why such a drastic change- that being a change for the better?

Ian Tafoya: Basically it's because I became a better musician. If you work at any skill you always get better. That's pretty much how it happened. Money also played a part. We had a bigger budget to do this. Everything we did in the past was self-financed. It was also a question of learning how to write good songs. I listen to pop radio and I like to know why people sing this and hum that and it's because it has a strong melody line. It just took that much longer because I always knew what I wanted, I just didn't have the chops down yet.

MM: What inspires you?

IT: Social issues inspire me when it comes to song writing. You know, you see the news on TV or you read newspapers, traveling abroad you see how things are and you write songs about it. The song may not change the world but it's just basically my views. You don't have to agree with them, you don't have to follow me or believe what I say, it's just the way I feel.

MM: Since the lyrics play such a big part in the Znowhite approach, in your own words, can you give me your meaning for each tune?
IT: Sure. The first tune is "To The Last Breath." It's about how kids just blindly follow anything and anybody because they think it's cool. They don't examine or choose their heros or people who they look up to very carefully. Whether it's positive or negative whatever you look up to, you should investigate. "Baptised By Fire" was based on a movie about this kid whose father expected so much out of him, and the kid just seemed to live his life for his dad, by his dad's way of thinking. It's a message to people saying you should do what you want to do and do what you feel is right for yourself. Don't let anybody push you in the direction that they feel you should go. Parents should stand behind whatever a kid wants to do as long as it's a positive thing. Playing music is a positive thing.

"Pure Blood" is about Hitler and World War II. If you read into the lyrics you can also apply them to South Africa. "War Machine" is the first person; like war is speaking. "Thunderdome" is loosely inspired by the Mad Max movie. I just took the line out of the movie "two men enter, one man leaves." It's like if Reagan and Gorbachev just went into the Thunderdome and ended it instead of involving millions of people for the stupidest reasons.

"Rest In Peace" is about a soldier, and what he's doing is going against all he believes in. He was never for killing, all he wanted was peace. But he sees death all around him and it's almost as though he envies the dead because they have peace, so he commits suicide. "Disease Bigotry" is self explanitory. I wrote that song one night when we were going through Oklahoma. I had an experience in Dallas, Texas and it just convinced me that racism will breed as long as babies are being born. After the incident, the next day I just got out the tape recorder and wrote it. Racism doesn't have to apply to just color. It can be directed against a class of people, or even someone who has an earring or long hair, or a mohawk.

"Soldiers Creed"; people think it's about a soldier, but it's not. It says "never will I surrender while I have a will to resist." That could apply to anything. If you feel strongly about something you shouldn't stop fighting for it regardless of how other people feel. I'm not talking about physical fighting, I'm talking about striving for something.

MM: You do seem to have an overall message that runs throughout this record, and that is 'think for your self and be your own person' and that's Rock & Roll.
IT: You're totally right.
MM: Tell me about the final song "Something Wicked (This Way Comes)."
IT: It's about a nuclear holocaust. Think about that. What would happen if there was nothing? That's why I wrote "hear the silence, hear the screams." Could you imagine total nothingness? That song is about that type of thing. It starts off with the air raid idea, and goes from there.
MM: Ian, sometimes throughout this record you seem to be down on religion.
IT: Well, do you know why? Religion is one of the biggest money makers in this world. What better way to keep slaves, peasants, whoever, under control, then by using the words "from the mouth of God"? That's the easiest way to keep people under control. Think about the ten commandments, you don't know who made them. People who thought about certain things wrote laws and said let's put those words in the mouth of God.

"I grew up on Motown and pop radio. I'm not afraid to say that. Come on, people didn't come out of the womb listening to Motorhead and a lot of people should stop acting as though they did."

MM: Are you down on religion?
IT: Not down on religion, I'm down on the money making end of it. I mean, you don't have to go to church to believe in God, but that's what they'd have you believe. Just like the TV evangelists, who play and prey on people's guilt.

MM: You take strong stands on topics like war and evil. How do you view the world?
IT: Well let's say that the band doesn't practice unless we have a show (laughs), so basically what I'm saying is people don't build arms just to say that they have them. We may not see a world war but our grandkids may see it. Somebody, somewhere is going to want to prove their force and that's going to be the end of it.

MM: Only one time on this record do you mention the devil. Was it a conscious thing to avoid mentioning that subject?
IT: There are thousands and thousands of topics that you can talk about. If you want to talk about devils and goblins then write a cartoon or write a comic book. People who listen to this kind of music are always stereotyped because of the garbage that's out there, and people read and they go 'look at this,' you know. Everybody has their thing and I'm not down on it, but in a way I am down on it because bands that do, give this music a bad name. When Slayer wrote "Angel Of Death". . .there are a million other bands writing about this stupid shit, and then you've got a band like Slayer who wrote something legitimate just telling a story, and right away they got stereotyped . So many people take the easy way out, the cheezy route, writing what everybody else writes about, and it's just a big circle of trash.

MM: What is your personal favorite song on the new album?
IT: It would have to be "Baptized By Fire" and "Something Wicked." I like "Something Wicked" because it's slow, it's not fast, and you can hear everything. You can hear all the words.
MM: Do you consider Znowhite to be a thrash band?
IT: I consider it good music. I say speed metal or thrash sometimes, but it makes no difference to me. People are gonna call it what they want to call it.
MM: How do you view the heavy metal, scene? Do you think it's healthy?
IT: No. I think it's very over-saturated with thrash bands who have nothing to say. They play the same three chords with no texture, no musicianship. In a way it's like when punk hit and everybody jumped on the band wagon, because it didn't take much know-how. There should be a kind of quality control on some level! I don't mean that P.M.R.C. garbage. The bands that make it big whether they be thrash or whatever are gonna be the bands that can write a good song, who can write a strong enough hook or melody, whether it be Metallica. I mean, a few years ago people said they were garbage, but now everybody has a prayer rug you know 'oh-Metallica, oh-Metallica.'

It all depends on songwriting. Metallica has proven that. Poison has proven that. Even though I'm not crazy about them, a hook is a hook.
MM: Hooks are very important to you?
IT: Yes. They are very important to me. I grew up on Motown and pop radio. I'm not afraid to say that. Most people go 'f**k that bullshit,' but I mean come on, people didn't come out of the womb listening to Motorhead and a lot of people should stop acting as though they did. There was life before Motorhead, Slayer and Metallica even though people would hate to admit it. When I was a kid I wasn't a good enough player to learn riffs off of a record so I'd always tinker around with my own shit. I'd play other people's shit but I'd always do it my way and lengthen the melody or change the hook. Face it, the hook is what you'll always remember. Hooks sell records.
MM: You've mentioned Metallica a few times. How much have they influenced you? (*Ian cringes*)
IT: Well, Paul Curcio (Metallica) did a previous record with us. The thing is, Metallica to me, have broke a lot of ground, but I can't say that I was influenced by them. People should know that their influences were my influences. We came out of that first wave of new metal with Metallica. I listened to Angel Witch, Diamond Head, Motorhead, Saxon, Tygers Of Pan Tang and things like that, but as far as people saying that Znowhite sounds like Metallica, that's only because they're hot now.
MM: What is the band's stage approach?
IT: KILL! I'm there to enjoy myself and I hope that the audience enjoys themselves.
MM: In keeping with your idea of doing something different and being yourself, you've done something very different for several years, by having a female singer.
IT: It wasn't done on purpose. But I like to shake people up and do different things. A lot of people don't like to have harmony between the races. But in this band I've got blacks and whites, males and female; smart aren't I? (laughs) People see the pictures and they wig—'what the f**k!' Like outraged, you know.
MM: Tell me who is in the band now.
IT: O.K. Alex Olvera is out of the band now. He didn't record on the album. He joined after the album was done. He was just in the band to be in a band. This is not a recreational thing. So he's out and he's not entitled to royalties. Scott Schaffer who played drums and bass on the record has now taken Alex's place on bass. Scott used to play bass on our last tour when my brother played drums. Now we have a new drummer named John Slattery, who used to play in a band called Krown, who are in New York now, and singing with us is Debbie Gunn from Sentinel Beast.
MM: Nicole Lee, who was with you from the beginning, left the group after the album was recorded, Why?
IT: There were a lot of decisions being made about how the band was going to be run and we had a lot of conflicts over those decisions. We were best of friends, and we're not friends anymore. The relationship, business-wise and personally just crumbled, because she wanted things to go one way and I wanted things to go another way, and things ended up going my way. She wanted to do something a little more commercial.
MM: When you are looking for new members what is it that you look for?
IT: Personality. I don't care if they play like shit. If they don't have a personality that can jell, because I have a very strong personality and I demand 300% from everybody. If people aren't into working hard, then don't even bother showing up. The way that I see it; playing is everything and it's nothing. Everybody can get better. I'd rather play with musicians that aren't that good but who will bust ass and work hard everyday on their instrument, than with guys who are jaded professional musicians who you can't really cummunicate with, and who have ego problems.

"Face it, the hook is what you'll always remember."

MM: Tell me about the leadership within the band.
IT: Well, I look at it this way. You're always gonna have the head of a ship. Even as a child, personalities come out and there is always gonna be a leader. I guess I'm just a natural leader. But to make a good band, the followers have to be just as good as the leaders. I don't mean followers—like little peons, but everybody has got to get along. Once people see that I'm not going to steer them astray and lie to them or use this as a pedestal for my own works or use them just as side men; it doesn't work like that in this band. This is a band. The version of the band that I have now is the best version I have ever had. Everybody is hungry.
MM: Do you consider yourself a perfectionist?
IT: Yes, to an extreme. To me an album is never done because I always want to change something. I'm never satisfied. I never play my own records. When I do hear my own stuff I cringe. It serves as a good statement of what I did at the time it was done.
MM: How important is making money to you?
IT: Not important at all. I know a lot of people say that. I was raised extremely poor. I never had enough to eat. I never had enough money, never had enough of anything, really. If I could be extremely wealthy that would be fine. But I just want to be comfortable. When I was a kid, I was raised in a really shabby part of Chicago. I used to always say that there has got to be better places and better things. Success for me would be to travel the globe and not have to pay a dime.
MM: To you, what is selling out?
IT: If people think selling out is more and more people getting into your music then f**k them. I mean, who wants to eat ravioli out of a can forever?
MM: Tell me about the heavy metal scene in Chicago. It seem like the only really big band to come from there is Cheap Trick and that was 11 years ago!
IT: (*Snoring*!) I look at it like this. If you raise a child and you feed him lame he grows lame. There's nothing really there. I mean there are some good bands and Chicago is home for me.
MM: Do you have any regrets?
IT: No.
MM: What do you look forward to?
IT: I look forward to being successful and traveling and having albums that sell.
MM: What do you have to say to a kid who wants to be a musician and be in a band?
IT: You've got to be into pain because it's painful! There is still a mystique about the record industry, that a lot of kids fall prey to, and that is, if you make a record, things are just gonna happen for you. I think it has more to do with determination. I never question myself. I told my mom when I was a kid that I would be successful and I know that I will be. I'll never go off the path. It may take me a while. It may take me forever, but I'll go to where I'm going. There's a lot of pitfalls involved that will break people; that'll break their will so that they'll say 'I think I'll just go to work for my dad,' you know. Some people look back and say 'I wish I had taken that job at the hardware store.' In a way that's cool, but in a way they're saying that just in case they don't make it. I don't think that way. I don't think 'if I don't make it.' I will. □

DEEP PURPLE

continued from p. 63

the tracks?
IP: You mean, in terms of making a live record? If everybody's happy with what happened that night.
IG: And, it has to be when everyone in the band played well. Cause we get nights where somebody's not quite on a song or somebody's not at their peak. So, we have to pick a night where everybody's steaming. And, it's gotta have a good sound, and you've got to have picked up a good vibe cause sometimes, just through the acoustics of a hall, the audience could be going crazy, and you just get nothing on tape! All you've got is like six guys that were near the microphone, and it sounds like you're playing in a club, so it's down to luck. . . and it would be pretty stupid to put something out like that. We could always overdub the audience, I suppose but that wouldn't be very honest, would it? So, it's a combination of factors. I think the most important contribution we make in terms of choosing what goes on, is to instruct Roger to get on with it. Cause he's the guy that sits through it all and spends the time. He's only the bass player, so he needs another job, right? So, we let him produce.
IP: If he wants equal shares he's gotta do something else.
IG: Cause bass playing is not really what you'd call a full contribution. Anyone can do that! *(Of course they're kidding—Ed.)*
MM: Why did you choose "Hush" to record as a studio track? Did it have anything to do with the fact that it was your first single ever?
IP: We don't think of it as a single. We just think of it as a little present, cause it wasn't serious. It was just a jam.

IG: We kept it in the show, though. When Roger and I joined in '69 we didn't have enough numbers for a complete show; new songs that we'd written, so we had to include some of the previous Deep Purple stuff in the set. Of all those songs, "Hush" stayed in longest. It was the most compatible with the new Deep Purple. I certainly had a lot of affection for it. I thought it was a great record, when I first heard it and I still think it's great. I love the way Rod Evans (Deep Purple's first singer) sings it. For me, that is the epitome of early Purple, so to get the chance of singing that—it had already been a big hit record, for me a singer joining the band, I thought, 'this is great!' There had been a movement towards redoing "Hush" and we'd never quite got around to it!
IP: We still really haven't gotten around to it, so we were jammin in the studio. . .
MM: Why is it that just a Jam, and not a real studio track?
IP: Because it wasn't meant to be. Because it would be a bit serious now, wouldn't it?
IG: It would be too serious.
MM: Why not play it live, then, and record it?
IG: We tried but we never got around to it.
IP: We didn't know it, then. We physically couldn't actually play it—not this tour.
IG: That is the only track that was recorded live in the studio. First take.
IP: We couldn't have played it last year, cause we didn't know it. After 20 years you don't actually just pick a song out of the back of your mind and play it like yesterday. You have to relearn these things, you know, we just couldn't do it. We tried a couple of times and it sounded bloody awful. So yeah, we had a few drinks in a pub, we came back to the studio, just waffled around, and did it.
IG: And it was still bloody awful! Ha, ha!
MM: Do you plan to tour in support of this live album?
IP: Well we were talking about Richie's finger a few minutes ago. . .When his finger went 'pop' there were six or seven weeks of U.S. touring which just got canceled, so this gives us a nice little excuse to fulfill those commitments to places we didn't get to go to last year. So, we're gonna tour here seven or eight weeks, get ourselves square again with the people we should have played to last year, and then get back into writing and recording another studio album at the end of this year.
MM: Were you already working on this next lp when the live album was decided upon?
IP: No. We were getting to the point where we would have been back in the writing mode, yes. This has just put everything back three or four months, that's it. It doesn't really matter. As long as you're doing something you don't really mind. At the end of a world tour, yeah, you do need a break, but at the end of the break, you do need to work.
IG: My bag's already packed for the tour. I've already got the bus prepared. I think probably Roger and I tend to party a little more, generally speaking.

IP: You do tend to work together a lot more. Whether it be on solo things, or lyrics, or things like that.
IG: Yeah, so we have to sort of maintain the empathy, that's a good way of putting it, isn't it? Great thing is after the gig, you go straight on the bus cause the adrenalin's pumping so you can party and party.
IP: The bar on the bus never shuts, you see.
IG: Then, when you really get shattered you can throw everyone off the bus and wake up the driver and say, 'let's go.' Then you wake up and you're in the next city. You don't have to wake up, pack your bag, get a car to the airport, get on a plane, sit there with white knuckles, and get up again. Then, arrive having had broken sleep, and maybe trying to cop a couple of hours in the afternoon, and then someone tells you, (even though you've never done one), that it's time for the soundcheck.
IP: This is his version of the truth. There are many versions.

—Just wait for the Deep Purple movie. □

Eddie Malluk

"I love listening to what he (Ian Gillan) waffles on about between songs, as long as he doesn't go on for too long."
—Ian Pace

SEDUCE

continued from p. 49

David: But, they were too late. We liked I.R.S. cause it's a small label. We're not answering to a huge board of directors or anything like that. It's a really small organization but they had a lot of big successes in the past. REM is a perfect example of that. I don't think five million records is anything to laugh at. So, they seem like they're gonna do a good job for us, and we're gonna do a good job for them. Hopefully it will be an even exchange.

MM: Let's talk about the scene in your hometown of Detroit, Michigan.

David: If people would pay more attention to it then maybe it would give the people there a bit more incentive to do better. If you're not getting any recognition, what's the point of even f**kin' trying? Because, nobody's looking.

Mark: There's a lot of good upcoming bands in Detroit, but the club scene is so monopolized that only the bands that draw are getting the jobs. There's a lot of great musicians and there's like maybe one or two in each band, and there's even a few superstar bands (if you wish), but the whole scene is so closed up. There's only maybe like eight or nine places to play in Detroit.

MM: That's more than there is in a lot of cities!

David: Yeah, but there's only so far you can go, and there's nobody taking them beyond that step of the eight or nine clubs to get them out of town, and onto the different playing circuit, so they can get a little better known, and maybe they'll make for themselves some kind of reputation and one for Detroit as well. They only go up so far, then they play at that level for four years, and they fall off and burn out—that's it.

Mark: Eight or nine clubs with a hundred bands, that's not a very good ratio. It gets discouraging because bands bust their ass, and unless you build a route with making money—I mean, you gotta lose money, try to get out of town to get somewhere in this business. We did that, but a lot of bands in the city think 'g-d why isn't anybody coming here to discover us?' They just don't know the business side of it, they just know about being in a band.

David: There's no managers going to Detroit trying to pick anybody up and mold them into something. So everybody's just floundering around with no direction. That's basically what it boils down to.

Mark: Within the last few months now we've become friends with a lot of people, 'like hey man, how you doing? Glad to see you're doing well, don't forget bout us.'

David: So, maybe we'll help out a little bit.

MM: What would you say are your musical influences?

David: Anything that's quality is an influence. We listen to everything.

Mark: Anything from Pat Boone to Slayer! If it's good we listen to it—we don't limit ourselves to listening to just one musical style; heavy metal.

David: We listen to all kinds of weird shit! Old stuff, new stuff, future music. It's just a divided attention span cause everybody that hangs around us likes something different, so we just hear a lot of stuff. We don't sit down and listen to Metallica records all day. I know when I was a kid I used to do shit like that, but my attention span is two seconds long anyway, so I'm gonna listen to one song by the Stray Cats and one song by somebody else.

"We'd like to show that you can get screwed over for a couple of years and still make it. If it's worth working at, it's good to hang in there."

MM: How did your part in *The Decline of Western Civilization, Part II: The Metal Years*, come about, and how did you approach the situation?

Mark: I.R.S. World Media produced the movie. Penelope Spheeris had a list of bands that she could pick from. She chose us. We had to send her tapes and videos, show her how we were off stage, so we took a home video of our house. She liked it, so we went out there and just did what she said. We went on interviews and played her some songs.

David: The fun part was just being THE BAND. The hardest part was being ourselves. We just had to go out and do what we do, it comes down to our basic rule. To be ourselves and do what we do. If you don't like it, hire somebody else.

Mark: We never tried to be anyone else, just ourselves.

MM: So then you would say that you weren't acting?

David: You could tell the people who were being real in that movie and the people that were faking it. We tried to come off as real as we could. It was the first time anyone had ever done anything like this.

MM: What impact would you like to see Seduce make?

David: We'd like to show that you can get screwed over for a couple of years and still make it. If it's worth working at, it's good to hang in there.

Mark: Perseverance helps.

MM: Do you think the movie will help sell some albums?

David: It already has. It's already had orders in excess of 25,000 and the records' not even on sale yet. *(at press time-ed.)*

Mark: As long as we can keep doing what we're doing and being ourselves, that's all that matters. I hope we keep changing for the better. It would be great to be a household word just for being ourselves.

MM: Tell me about the name Seduce.

David: That was Mark's name. He had it a long time ago.

Mark: I had a band that used to play parties a long time ago. That was the name. I've had it since 1972.

MM: How would you describe each band member's personality?

David: I think everyone's like a weather vane. Everybody's really moody. It's really colorful.

MM: How do you come across live?

David: Cool as f**k. I don't want to come out and look like a pussy. Offstage, just be yourself. This way you've got nothing to hide.

Mark: People can tell when you're faking it. You can't have an all-show, no-go attitude.

MM: What's your favorite part of the record?

David: We just wanted the whole thing to come out right, to be happy with it. The project as a whole is really good. There was a lot of work put into it, like four years of high school crammed into one.

MM: Mark, do you write the lyrics?

Mark: Most of them. We all write at least something.

MM: What do you write about?

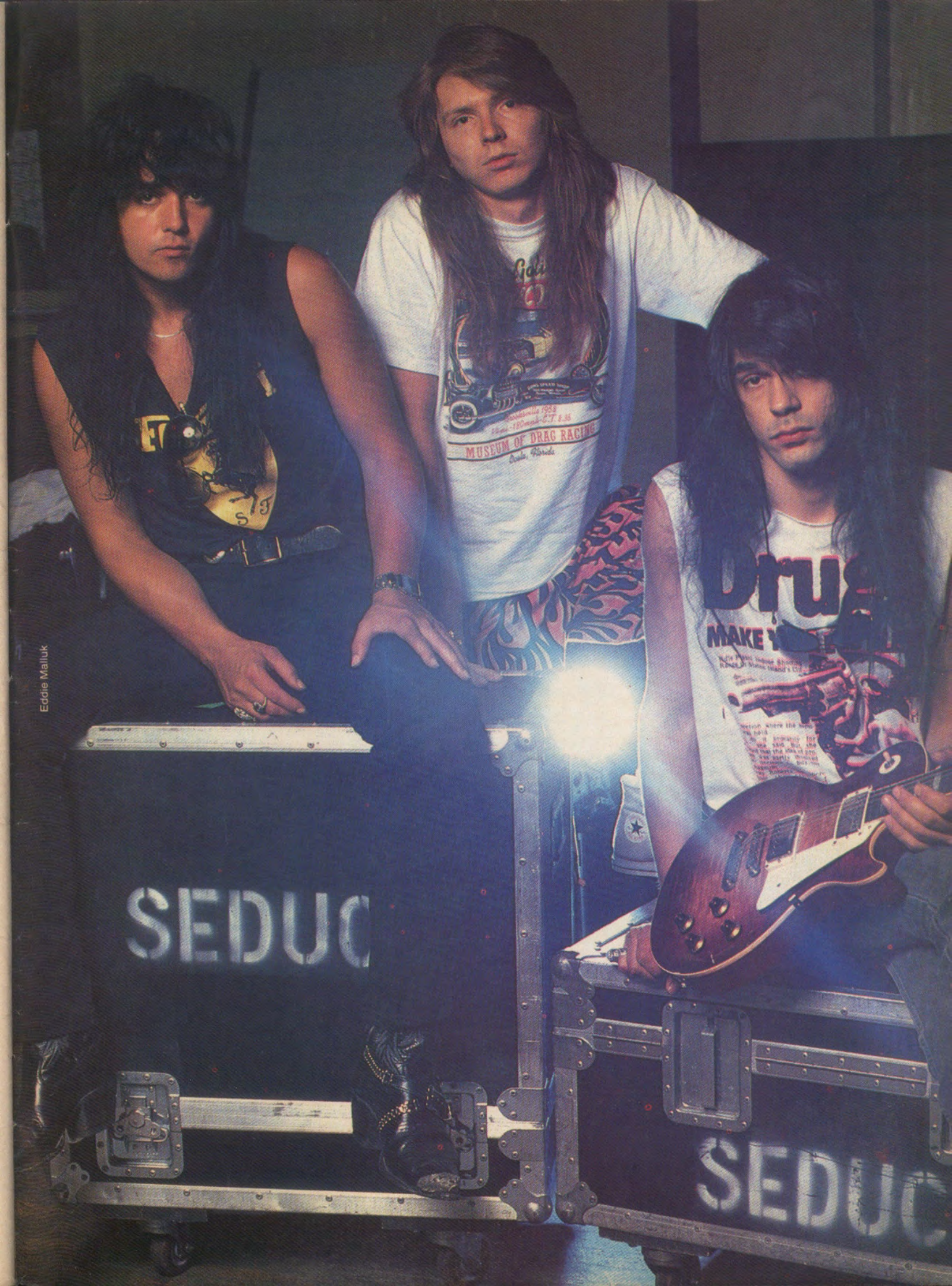
Mark: Hypothetical situations. Things that I haven't travelled the world to see, but I see in my imagination.

MM: You all come up with the music?

David: It's a group effort, all three of us. There's not that many three piece bands around, so it's cool.

MM: What's the weirdest thing about you?

Mark: We all have incredibly huge penises. We're not your normal everyday rock band. If you want to see how we really are, come and meet us. □



Eddie Malluk

WIN LITA FORD'S EQUIPMENT!!!

Now, before you get that evil look in your eye, we do mean MUSICAL EQUIPMENT, period! And, that's right, we at *Metal Mania* have made it our business, to keep bringing you some of the hottest contests ever. This month, you can win **Lita's Crate guitar amplifier,** also used by members of Cinderella, Stryper, and Whitesnake.

To tell you a little about what you could win: This Crate amplifier is **Model #G60.** It has 60 watts and a single 12'' premium speaker—which offers an ideal balance of compact size, weight, and performance. The overdrive channel, which features Crate's famous Shape control, is separate from the clean channel which has standard high, mid, and low EQ. In addition, the G60 is panel or foot switchable, and features master Bright switch and reverb. It also offers line in/line out patching.

Sound interested? All you gotta do is fill in the coupon below, and send it in before the contest deadline. Simple enough. So, get to it. And to boot, we'll even include an autographed Lita album.

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Name: _____

Address: _____

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Mail To: *Lita Ford Equipment Contest*
c/o *Metal Mania*, 475 Park Ave. So., Suite 2201,
New York, N.Y. 10016

All entries must be received by December 15, 1988 in order to be eligible.

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